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NATURAL MUSIC COURSE

MELODIC FIRST READER

FREDERIC H. RIPLEY
THOMAS TAPPER

AMERICAN BOOK COMPANY

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Natural Music Course

MELODIC FIRST READER

BY

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AND

THOMAS TAPPER

LECTURER ON MUSIC AT THE INSTITUTE OF MUSICAL ART
OF THE CITY OF NEW YORK

NEW YORK ∴ CINCINNATI ∴ CHICAGO

AMERICAN BOOK COMPANY

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MELODIC FIRST READER.

W. P. 2

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PREFACE.

THE MELODIC COURSE IN MUSIC was planned and named coincidentally with the Harmonic Course. The educational idea of the two series is the same, the order of subjects and the manner of development remain unchanged, but the practice element is differently treated. Power and facility may be attained in two ways. First, by practice on a large number of carefully graded studies, each to be used in a restricted way. Second, by a repeated and thorough study of a few distinctive typical forms. The first method was employed in the Harmonic series. The second is the basis of the present work.

The name Melodic series is justified by the large use of melody, the song element being the basis of study. Each idea is incorporated in a melody through which it is fixed on the learner's ear and eye. This remains as a type by which the tonal form is forever after recognized.

The melodies thus used are largely new and original. Well-known composers in America, England, France, and Germany have written songs for this series which are especially designed for the use of children. From the assembled mass of material procured, selections have been made; these have been carefully tested in the schoolroom to demonstrate their attractiveness to children and their fitness for the purpose intended.

It is not difficult to collect a mass of interesting song material for children, but to provide material which shall be pleasing in melodic qualities and adapted to the precise educational end desired has demanded infinite care and labor.

Music appeals first to the emotional nature of the child. It tends to heighten the sensibilities, stimulate thought, and arouse æsthetic impulses. If, however, the subject be dropped here, the benefit of the effort is uncertain, for it may have served merely to intensify existing tendencies rather than to arouse and develop the higher faculties of the mind. But it is well known that the study of music may be so conducted as to discipline the mental powers, strengthen the will, and remove the dangers which a purely emotional treatment of the subject allows. The accomplishment of this higher end in music study has been the unvarying aim of the authors in the preparation of this course.

The teaching force in the public schools is like a mighty stream, flowing ever, changing ever. It is therefore necessary that some constant, stable element shall exist if the discipline throughout school life shall be well aimed and effective. A good text-book in each subject furnishes a defense against the difficulties brought about through changes in the personnel of the teaching force. To accomplish this the book must clearly outline each year's work, and provide all the material necessary for the logical steps to be taken, and be so arranged as to make each lesson pleasing in itself and fruitful of results; but since all teachers are not equally well prepared to impart instruction in music, it is also necessary that the material shall be so graded and explained as to direct attention to the essential steps upon which a gain in power depends.

These difficult conditions are met in this series so fully that a faithful study of the material will not only cultivate a love for music and impart the power to interpret it, but it will also arouse in the teacher the true spirit of music instruction upon which the highest aim of music study in school depends, and establish a foundation for the development of the spirit of art in all of its applications.

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Mary H. Howliston, "Pussy Willow" and "Hurrah for the Flag"; A. Flanagan Company, "The Little Bud"; The Churchman, "Bloomy Japan."

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DIRECTIONS.

Begin at once to unite the voices and create a love for singing. Take the following simple songs. Sing each slowly and clearly as a whole, then have the children imitate phrase by phrase.

Use a chromatic pitch pipe. Take care to pitch the song exactly as represented.

Note the number of monotones, and make a special effort to interest them.

Pay strict attention to the phrase lines in the interpretation; the breath may be taken at the phrase end.

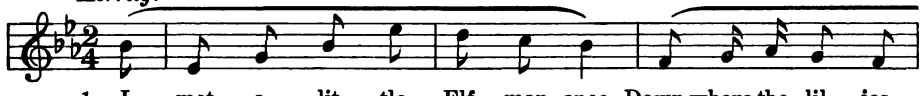
The sentiment of *each line of the poem* will more or less clearly dictate the varying expression of the music in regard to increasing and decreasing the speed and the tone power, and in giving special emphasis to certain tones.

PART I.

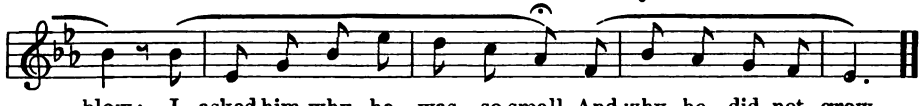
I.

THE LITTLE ELF.

JOHN KENDRICK BANGS.

Merrily.

1. I met a lit - tle Elf - man once, Down where the lil - ies
2. He slight - ly frowned and with his eye Looked at me through and

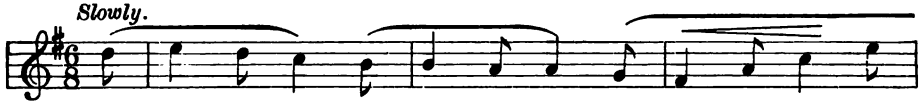
A little slower. *Quicker.*



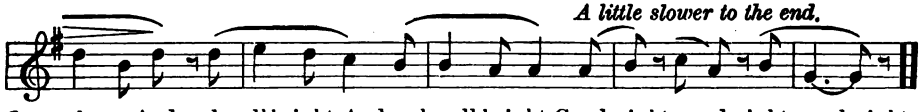
blow; I asked him why he was so small, And why he did not grow.
through, "I'm quite as big for me," said he, "As you are big for you."

GOOD-NIGHT.

VICTOR HUGO.

Slowly.

Good - night! good-night! Far flies the light; But still God's love shall

A little slower to the end.



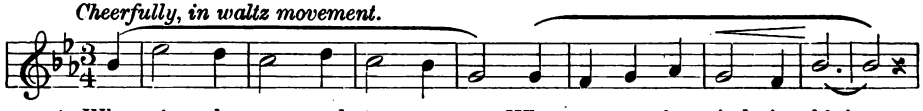
flame above, And make all bright, And make all bright, Good-night, good-night, good-night.

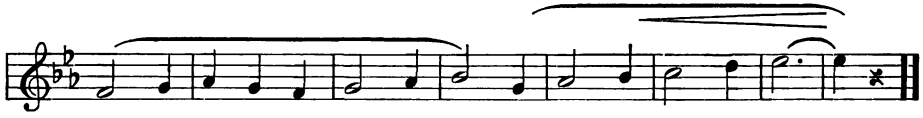
Take the Tone Study (on page 9) and the songs faithfully every day. The fifteen minutes devoted to music should be divided, at first, into three periods of five minutes each.

WINDY NIGHTS.

ROBERT LOUIS STEVENSON.

Cheerfully, in waltz movement.

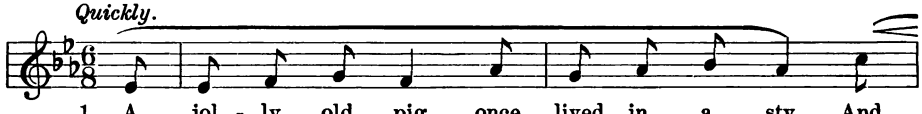


1. When-e'er the moon and stars are set, When-ev - er the wind is high,
2. When-e'er the trees are cry - ing loud, And ships wild-ly toss'd at sea,

All night long in the dark and wet, A man goes rid - ing by. . .
On the highway tho' low and loud, A - gal - lop - ing goes he. . .

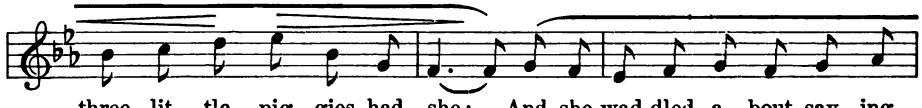
THREE LITTLE PIGS.

ALFRED SCOTT GATTY.

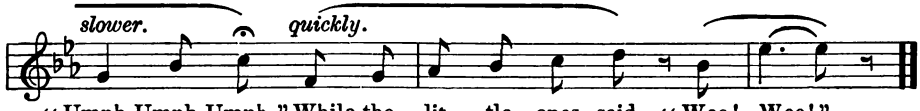
Quickly.



1. A jol - ly old pig once lived in a sty, And
2. The three lit - tle pigs grew sau - cy and pert, And

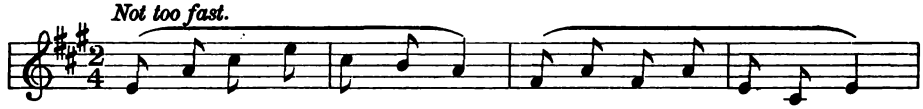
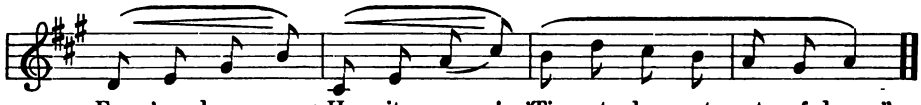


three lit - tle pig - gies had she; And she wad-dled a - bout say - ing
tried to act old - er, you see; But their tongues were not e - qual to

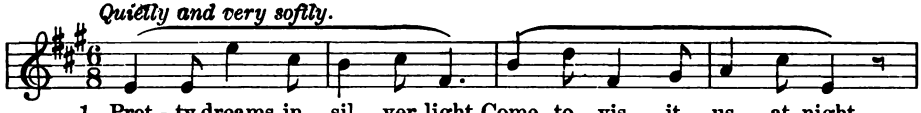


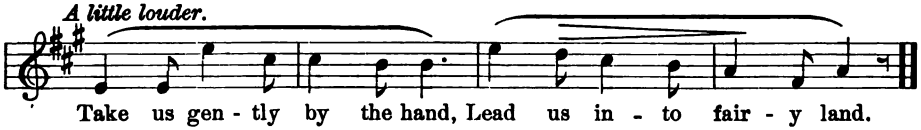
"Umph, Umph, Umph," While the lit - tle ones said, "Wee! Wee!"
"Umph, Umph, Umph," So they on - ly could say, "Wee! Wee!"

RAIN AND SUN.

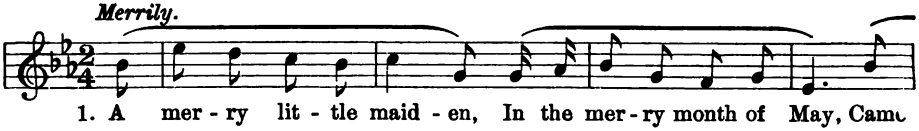
Not too fast.

1. Sprin-kle, sprin-kle falls the rain, Tap - ping light-ly on the pane,
2. So we stay in - doors and play, Till there comes an - oth - er day,

Ev - 'ry drop says: "How it pours! 'Tis not pleas-ant out of doors."
And the sun-shine comes a - gain And brightens up the win-dow pane.

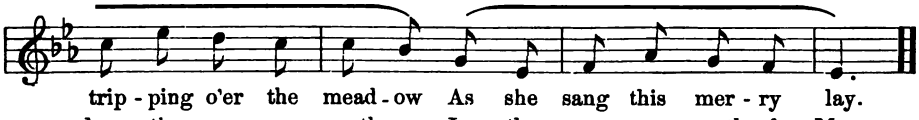
DREAMS.

Quietly and very softly.

1. Pret - ty dreams in sil - ver light Come to vis - it us at night,
2. In - to fair - y - land we go, Where the gold - en ap - ples grow;

A little louder.

Take us gen - tly by the hand, Lead us in - to fair - y land.
And the gold - en ap - ples fall That a child may have them all.

IN THE MONTH OF MAY.

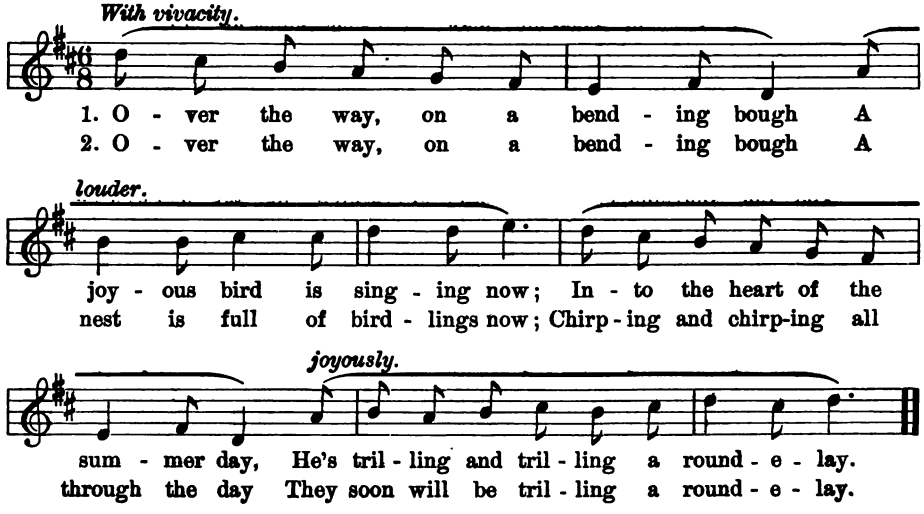
Merrily.

1. A mer - ry lit - tle maid - en, In the mer - ry month of May, Came
2. I am a mer - ry maid - en, And my heart is light and gay; I



trip - ping o'er the mead - ow As she sang this mer - ry lay.
love the sun - ny weath - er In the mer - ry month of May.

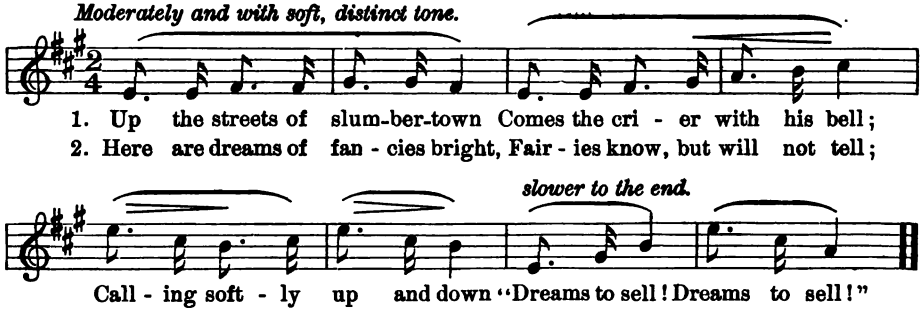
This song opens with the scale from upper to lower Do. The song on page 12, The Robin and the Chicken, presents the scale in a similar manner.

OVER THE WAY.


With vivacity.
1. O - ver the way, on a bend - ing bough A
2. O - ver the way, on a bend - ing bough A
louder.
joy - ous bird is sing - ing now; In - to the heart of the
nest is full of bird - lings now; Chirp - ing and chirp-ing all
joyously.
sum - mer day, He's tril - ling and tril - ling a round - e - lay.
through the day They soon will be tril - ling a round - e - lay.

THE DREAM PEDDLER.

LUCY M. BLINN.

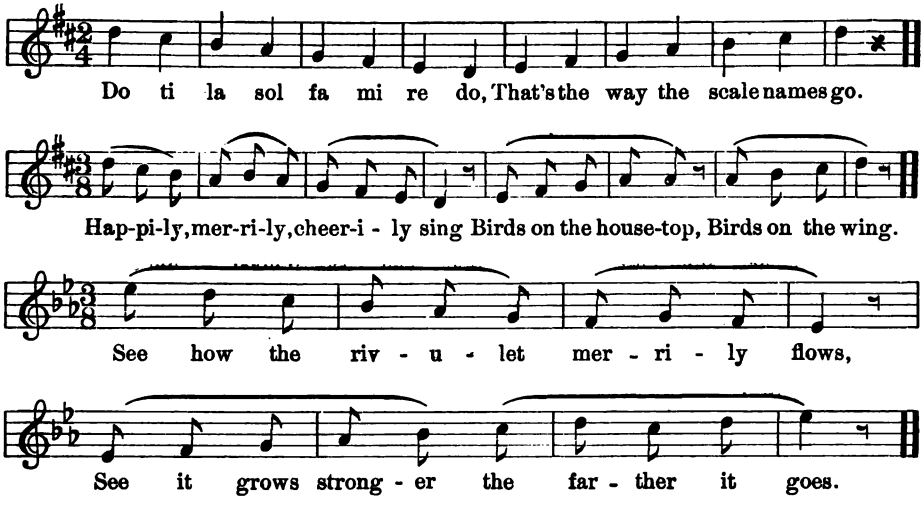

Moderately and with soft, distinct tone.
1. Up the streets of slum-ber-town Comes the cri - er with his bell;
2. Here are dreams of fan - cies bright, Fair - ies know, but will not tell;
slower to the end.
Call - ing soft - ly up and down "Dreams to sell! Dreams to sell!"
Some of day, and some of night, Dreams to sell! Dreams to sell!

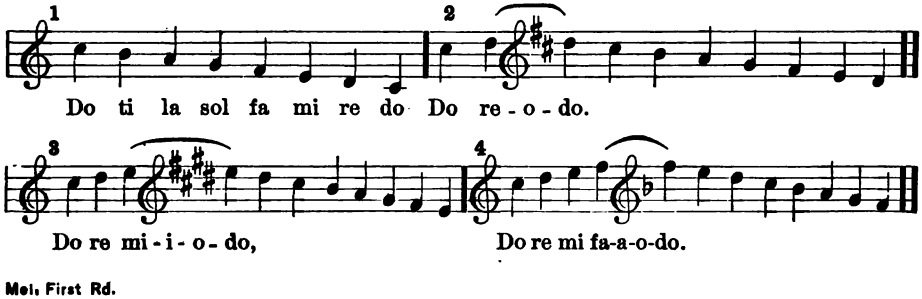
II.

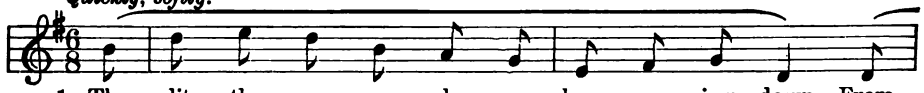
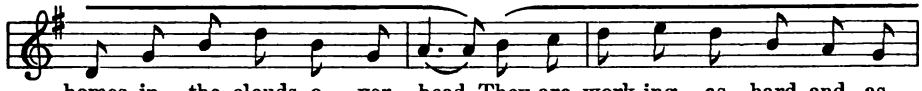
Teach the following scale songs, paying especial attention to pure intonation. The pitch should be tested frequently with the chromatic pitch-pipe.

When the scale as a melody is well established tonally, pass from the words of the scale songs to the syllable *names*. Teach the syllables faithfully and test the pupils frequently.

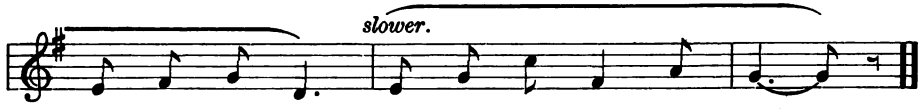
The following studies should be presented orally; when mastered, the representation should be shown.


Do ti la sol fa mi re do, That's the way the scale names go.
Hap-pi-ly, mer-ri-ly, cheer-i - ly sing Birds on the house-top, Birds on the wing.
See how the riv - u - let mer - ri - ly flows,
See it grows strong - er the far - ther it goes.

When the scale as a whole is mastered, give the pupils the power to hold any tone and establish the scale from that pitch.

PUTTING THE WORLD TO BED.

Quickly, softly.

1. The lit - tle snow - peo - ple are hur - ry - ing down From
2. Each tree in a soft gown of white they will clothe, Each
3. And so they come swift - ly and ea - ger - ly down With

homes in the clouds o - ver - head, They are work-ing as hard and as
post has its night-cap so white, And all o - ver the ground a thick
stealth-y and soft, si - lent tread, And they al - ways are bus - y as

slower.

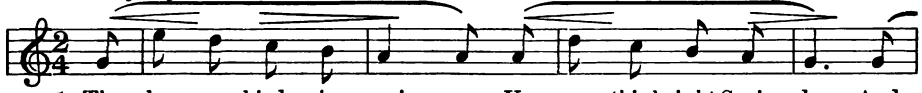


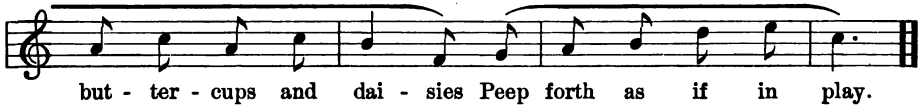
fast as they can Put - ting the world to bed.
cov - er they spread, Then they can say "good - night!"
bus - y can be, Put - ting the world to bed.

KATHERINE H. GREEN.

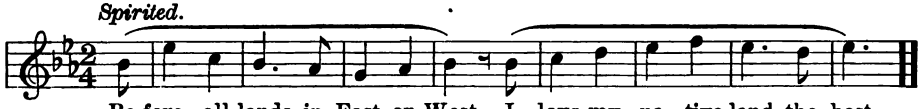
EASTER BELLS.

Cheerfully.



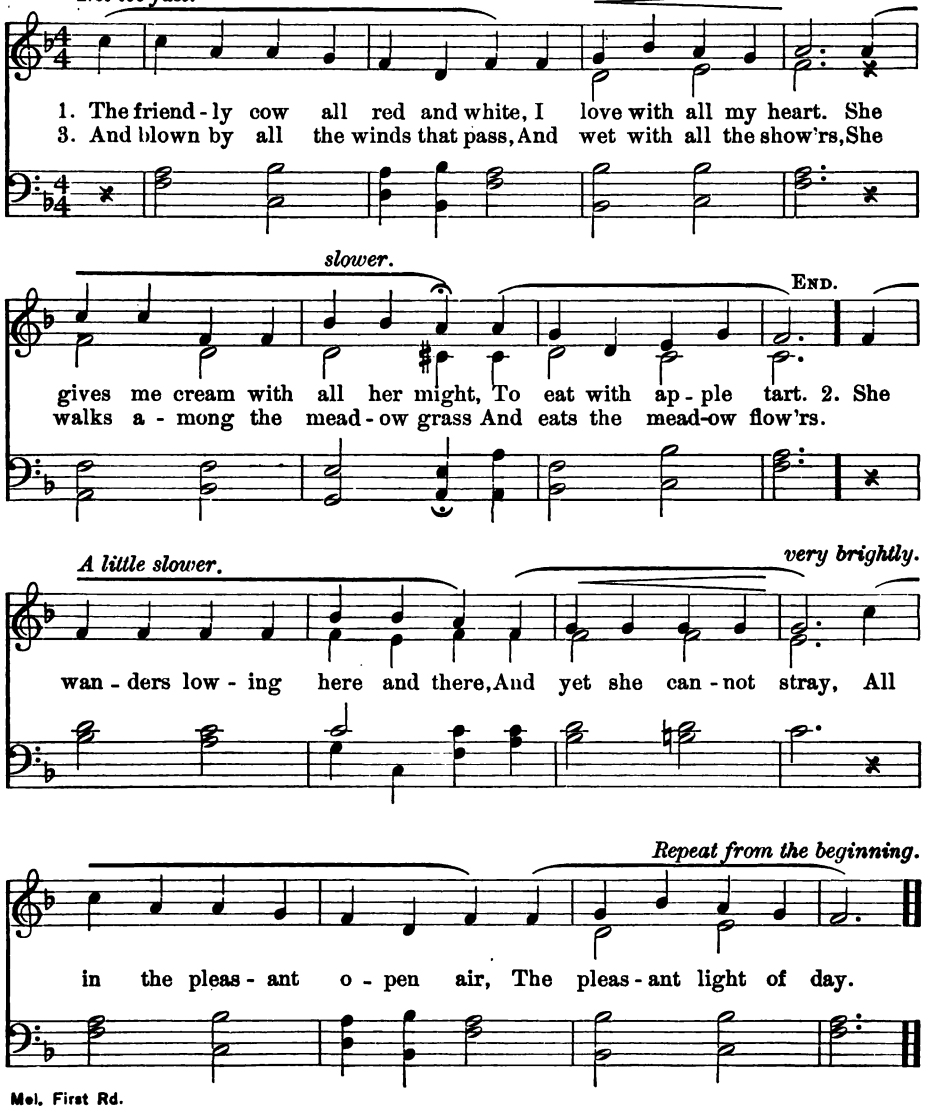
1. The hap - py birds sing prais - es Up - on this bright Spring day; And
2. The leaf-lets are un - fold - ing Un - to the sweet south breeze; And

but - ter - cups and dai - sies Peep forth as if in play.
in rich beau - ty cloth - ing The bare and leaf - less trees.

NATIVE LAND.

Spirited.

Be-fore all lands in East or West, I love my na - tive land the best.

THE FRIENDLY COW.

ROBERT LOUIS STEVENSON. GEORGE B. NEVIN.

Not too fast.

1. The friend - ly cow all red and white, I love with all my heart. She
3. And blown by all the winds that pass, And wet with all the show'rs, She
slower.
END.
gives me cream with all her might, To eat with ap - ple tart. 2. She
walks a - mong the mead - ow grass And eats the mead-ow flow'rs.
A little slower.
very brightly.
wan - ders low - ing here and there, And yet she can - not stray, All
Repeat from the beginning.
in the pleas - ant o - pen air, The pleas - ant light of day.

THE ROBIN AND THE CHICKEN.

Decisively and with clear accents. *softer.*

1. A plump lit - tle rob - in flew down from a tree, To
2. Said the chick, "What a queer look - ing chick - en is that, Its
3. "Can you sing?" Rob - in asked, and the chick - en cried "No," But

dim.

a little

hunt for a worm which he hap - pened to see; A . .
wings are so long and its bod - y so fat;" While
asked in its turn if the rob - in could crow; So the

louder to the end.

frisk - y young chick - en came scam - per - ing by, And
rob - in re - marked loud e - nough to be heard, "Dear
bird sought a tree and the chick - en a wall; And

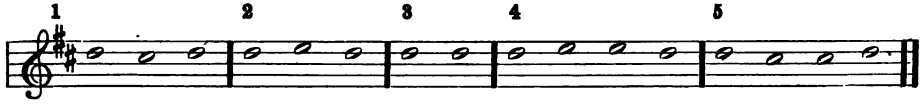
gazed at the rob - in with won - der - ing eye.
me, an ex - ceed - ing - ly strange look - ing bird!"
each thought the oth - er knew noth - ing at all.

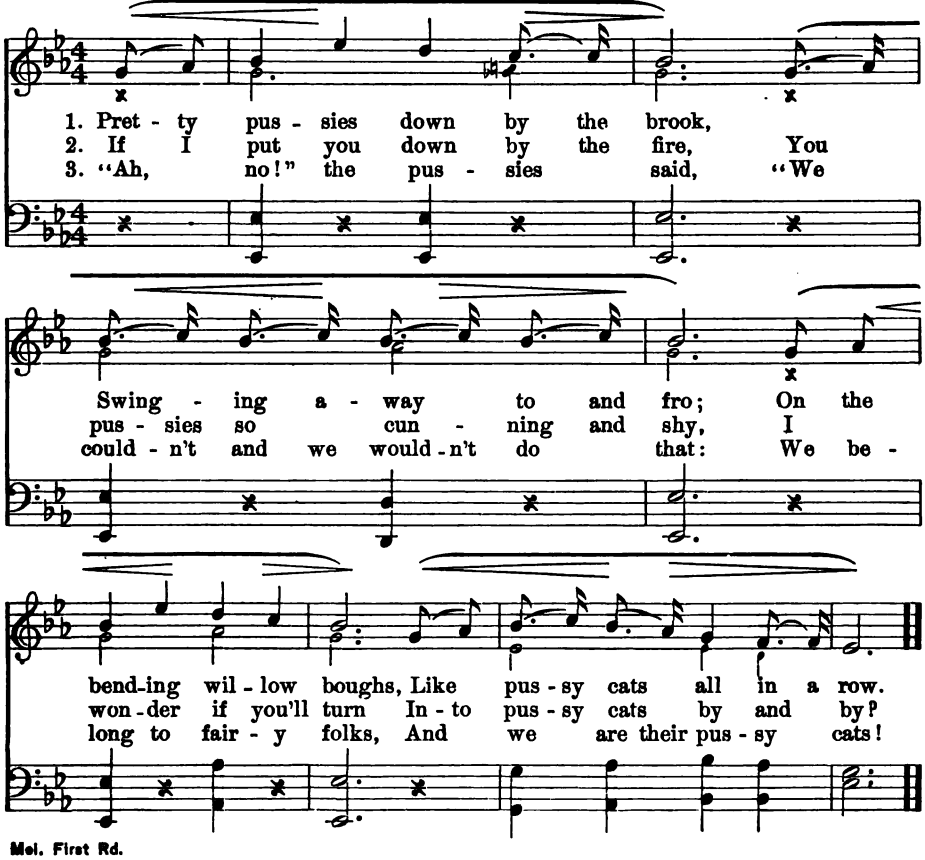
III.

Tone Study.

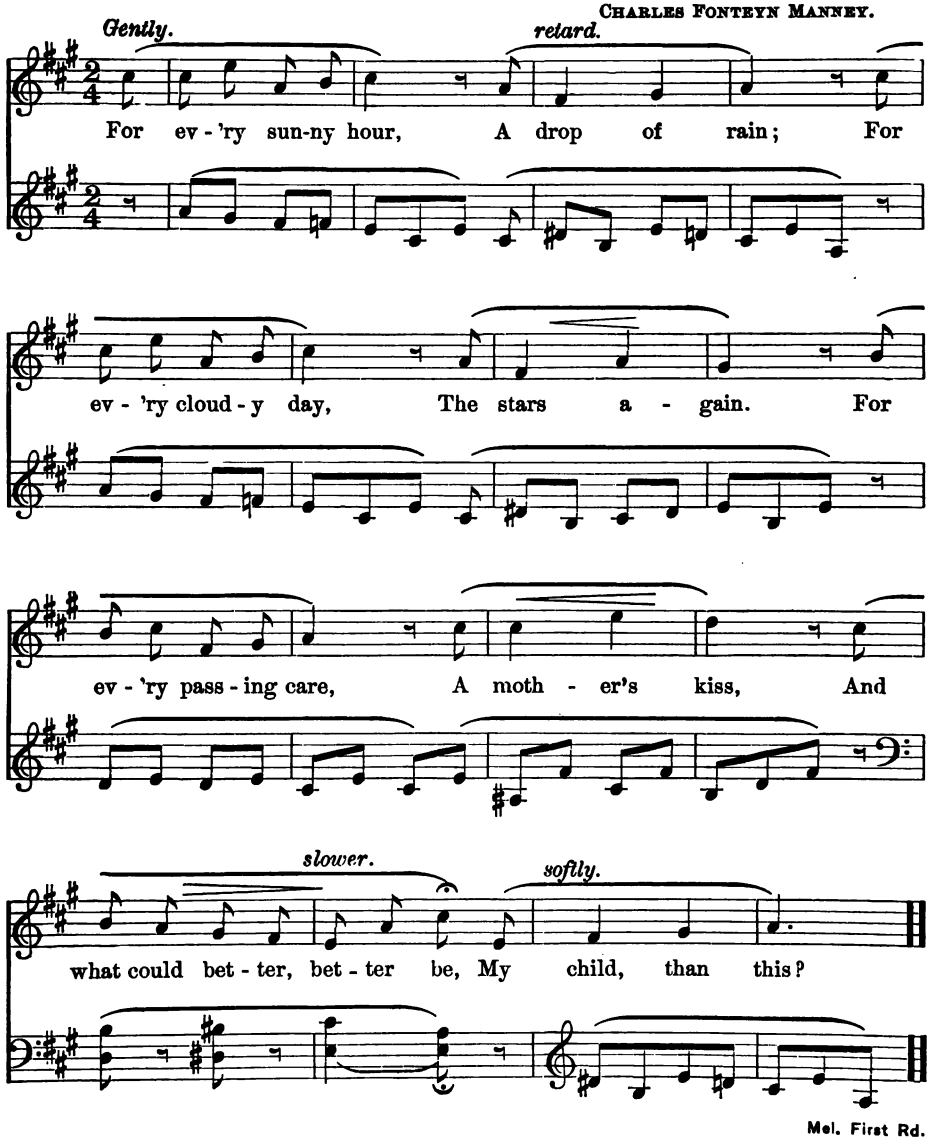
Continue practice on the scale and require individual singing.

The purpose of these studies in oral dictation is to present Tone as object study.

The teacher sounds Do and sings with Loo. The pupils reply with the syllables.

PUSSY WILLOWS.

The words very clearly, not too fast. MARY H. HOWLISTON.

1. Pret - ty pus - sies down by the brook,
2. If I put you down by the fire, You
3. "Ah, no!" the pus - sies said, "We
Swing - ing a - way to and fro; On the
pus - sies so cun - ning and shy, I
could - n't and we would - n't do that: We be -
bend-ing wil - low boughs, Like pus - sy cats all in a row.
won - der if you'll turn In - to pus - sy cats by and by?
long to fair - y folks, And we are their pus - sy cats!

EVERY SUNNY HOUR.

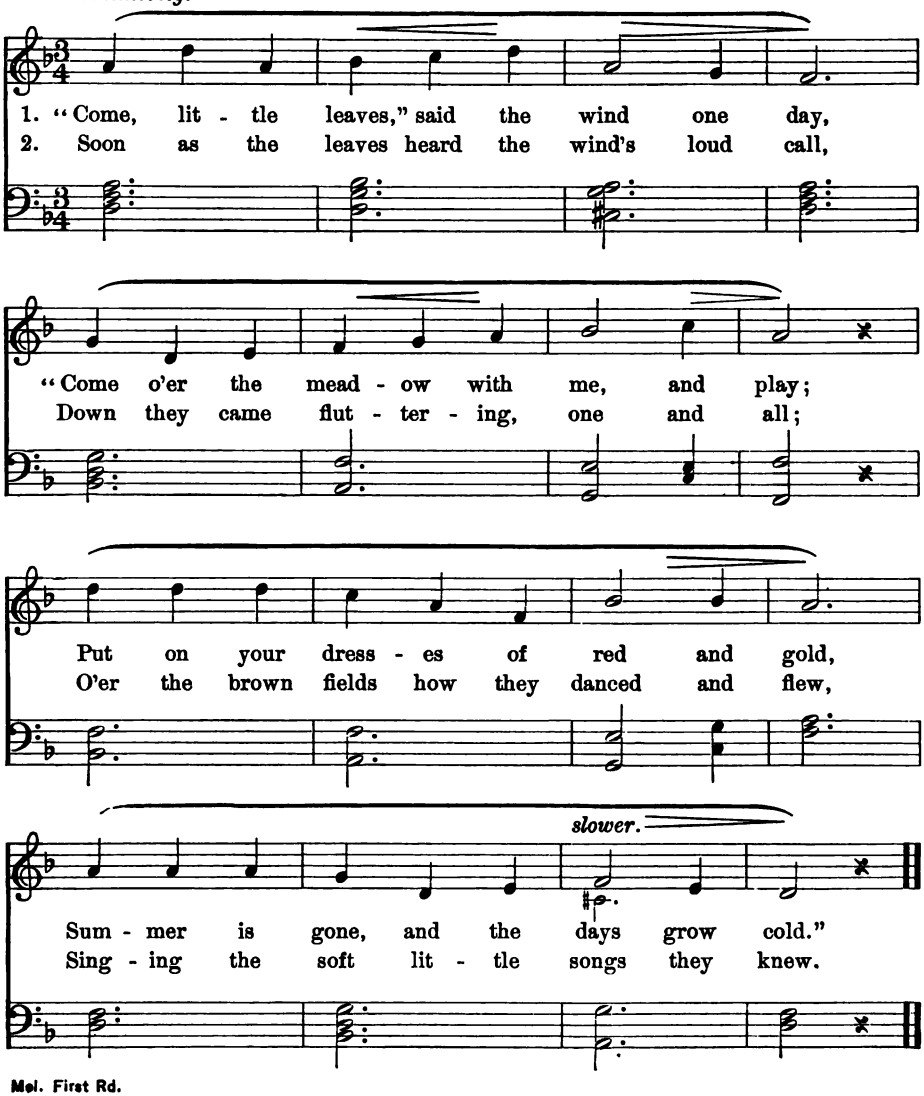
CHARLES FONTEYN MANNEY.

Gently.
retard.
For ev - 'ry sun-ny hour, A drop of rain; For
ev - 'ry cloud - y day, The stars a - gain. For
ev - 'ry pass - ing care, A moth - er's kiss, And
slower.
softly.
what could bet - ter, bet - ter be, My child, than this?

Mel. First Rd.

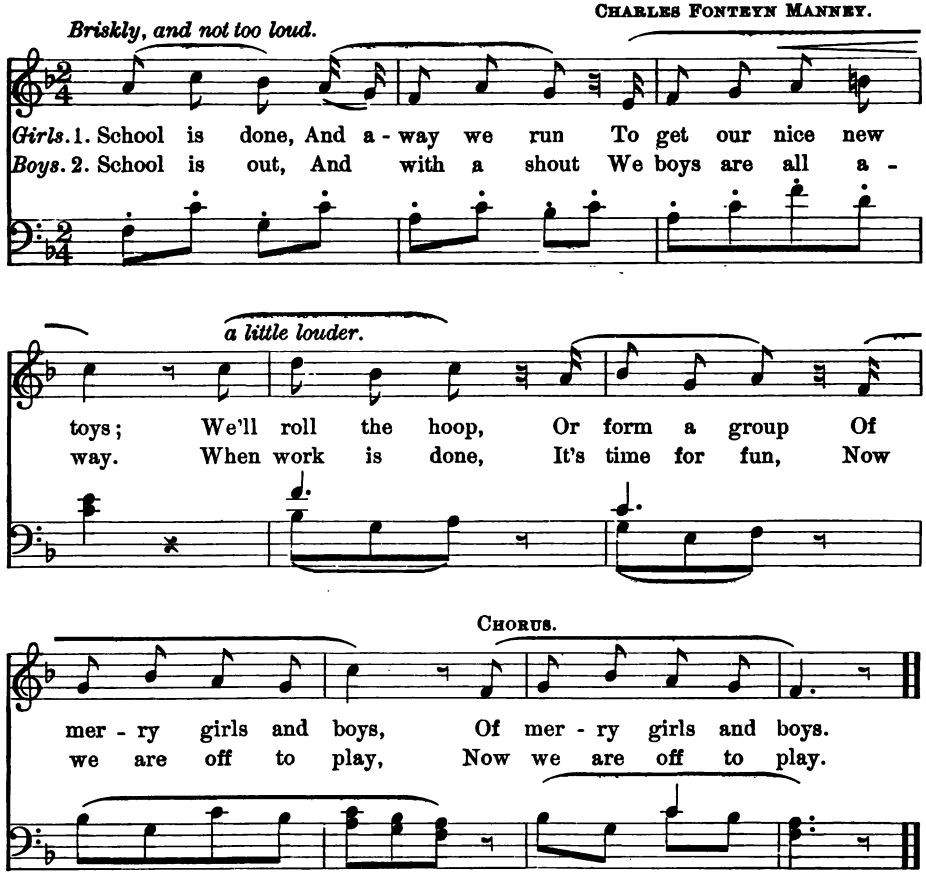
AUTUMN LEAVES.

GEORGE B. NEVIN.

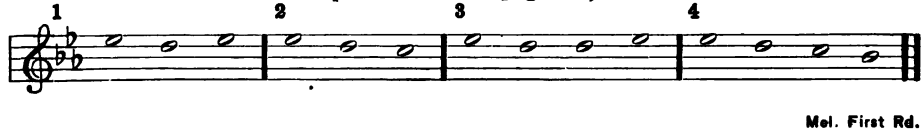
Plaintively.


1. "Come, lit - tle leaves," said the wind one day,
2. Soon as the leaves heard the wind's loud call,
"Come o'er the mead - ow with me, and play;
Down they came flut - ter - ing, one and all;
Put on your dress - es of red and gold,
O'er the brown fields how they danced and flew,
slower.
Sum - mer is gone, and the days grow cold."
Sing - ing the soft lit - tle songs they knew.

SCHOOL IS DONE.

CHARLES FONTEYN MANNEY.

Briskly, and not too loud.
Girls. 1. School is done, And a - way we run To get our nice new
Boys. 2. School is out, And with a shout We boys are all a -
a little louder.
toys; We'll roll the hoop, Or form a group Of
way. When work is done, It's time for fun, Now
CHORUS.
mer - ry girls and boys, Of mer - ry girls and boys.
we are off to play, Now we are off to play.

Tone Study.

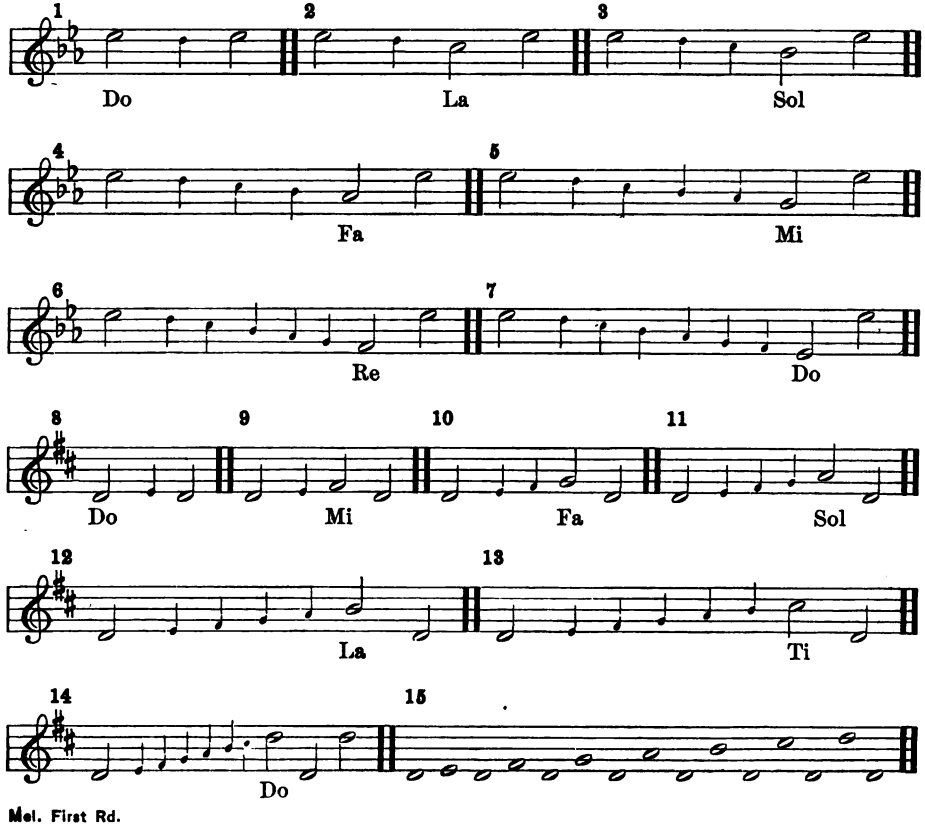
For oral dictation. (See directions, page 13.)

IV.

Tone Study of Do.

Continue previous practice on the scale and on the tone studies. (See pages 9 and 13.) Give the following as oral Ear Training exercises in phrases to cultivate the ability to return to the first tone of a phrase after singing the entire combination. This exercise develops the sense for tones as individuals, and in relation to other tones.

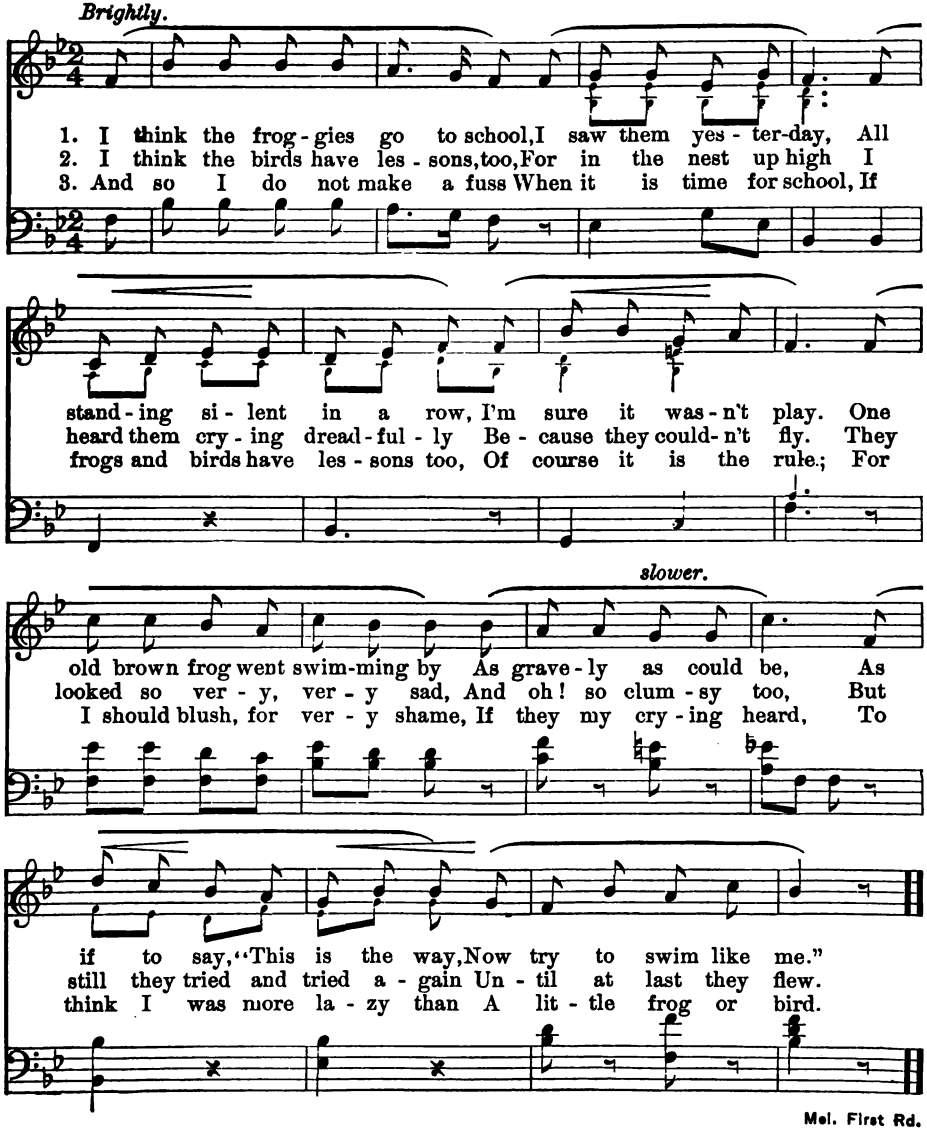
In these exercises the object is, first, to gain the power to keep Do in mind and to return to it from every other tone of the scale; second, to establish a distinct impression of the melodic effect produced by combining each tone of the scale with Do.

The children are to sing these studies from the representation.



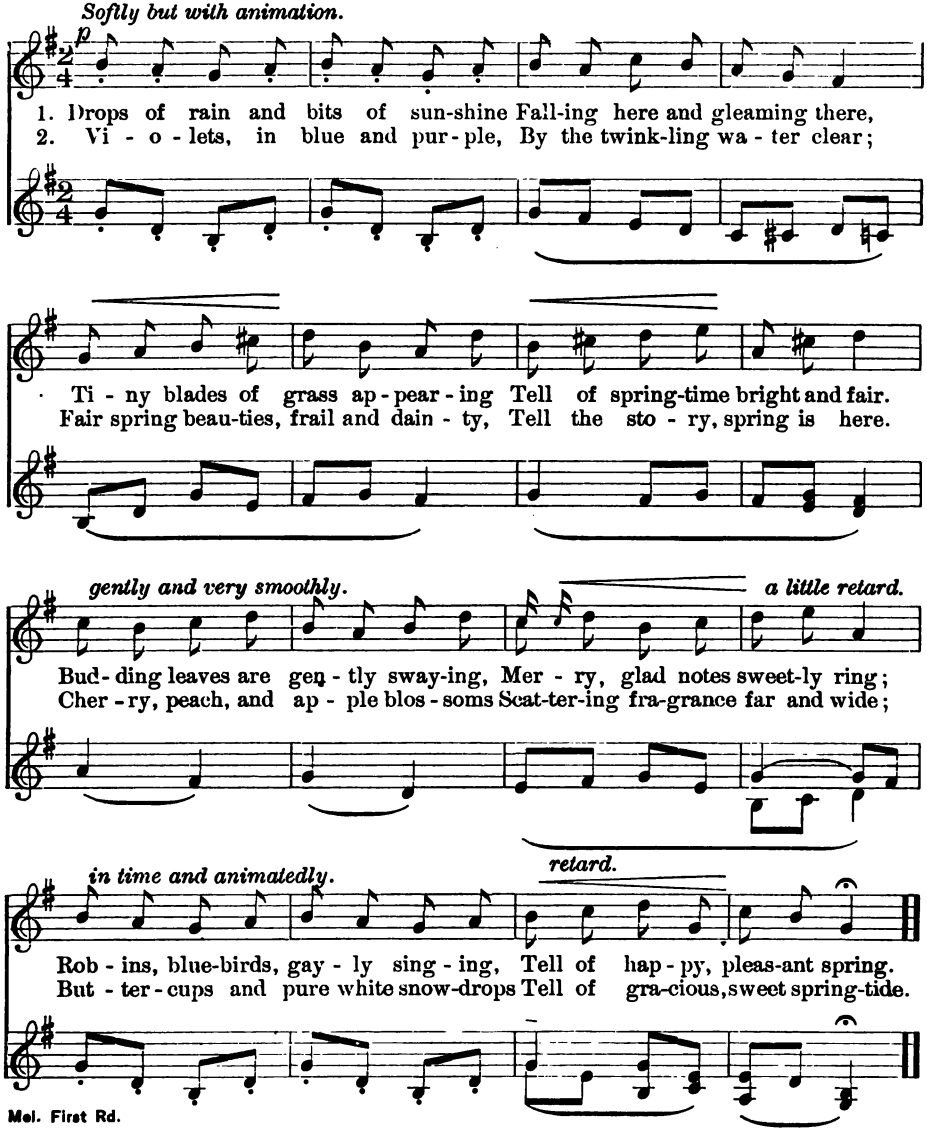
SCHOOL TIME.

FLORENCE HOARE. JOSEPH L. ROECKEL.

Brightly.

1. I think the frog-gies go to school, I saw them yes-ter-day, All stand-ing si-lent in a row, I'm sure it was-n't play. One old brown frog went swim-ming by As grave-ly as could be, As if to say, "This is the way, Now try to swim like me."
2. I think the birds have les-sons, too, For in the nest up high I heard them cry-ing dread-ful-ly Be-cause they could-n't fly. They looked so ver-y, ver-y sad, And oh! so clum-sy too, But still they tried and tried a-gain Un-til at last they flew.
3. And so I do not make a fuss When it is time for school, If frogs and birds have les-sons too, Of course it is the rule; For I should blush, for ver-y shame, If they my cry-ing heard, To think I was more la-zy than A lit-tle frog or bird.
slower.

Mel. First Rd.

SPRING.

LILLIAN COX. H. CLOUGH-LEIGHTER.

Softly but with animation.
p
1. Drops of rain and bits of sun-shine Fall-ing here and gleaming there,
2. Vi - o - lets, in blue and pur - ple, By the twink-ling wa - ter clear;
Ti - ny blades of grass ap - pear - ing Tell of spring-time bright and fair.
Fair spring beau-ties, frail and dain - ty, Tell the sto - ry, spring is here.
gently and very smoothly.
a little retard.
Bud - ding leaves are gen - tly sway-ing, Mer - ry, glad notes sweet-ly ring;
Cher - ry, peach, and ap - ple blos - soms Scat-ter-ing fra-grance far and wide;
in time and animatedly.
retard.
Rob - ins, blue-birds, gay - ly sing - ing, Tell of hap - py, pleas-ant spring.
But - ter - cups and pure white snow-drops Tell of gra-cious, sweet spring-tide.

FIDDLERS THREE.

ARTHUR ELSON.

Cheerfully. *softer.*

1. In a spread - ing ma - ple tree, Soft - ly
2. Play - ing o'er the hap - py tune, Learned in
3. Jol - ly fid - dlers nev - er tire, Play for

played the fid - dlers three, Each one had a
hon - or of the moon, Nev - er one mis -
love and not for hire, In a leaf - y

very brightly and louder.

bow and string, How they made that ma - ple ring.
take they made, All that moon - light ser - e - nade.
ma - ple hid, Good old tune of Ka - ty - did.

Mel. First Rd.

V.

Continue daily practice on the scale succession from different pitches (see page 9):

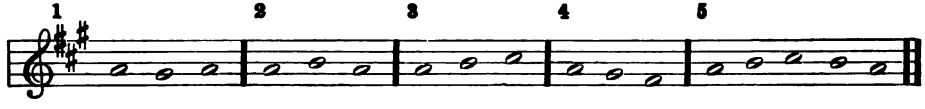
1. By oral dictation.
2. By calling on the children for original phrases.
3. By requiring the children to write simple phrases from dictation.
4. By requiring the children to write original phrases.

Continue individual practice, and give some special attention to those who continue as monotones.

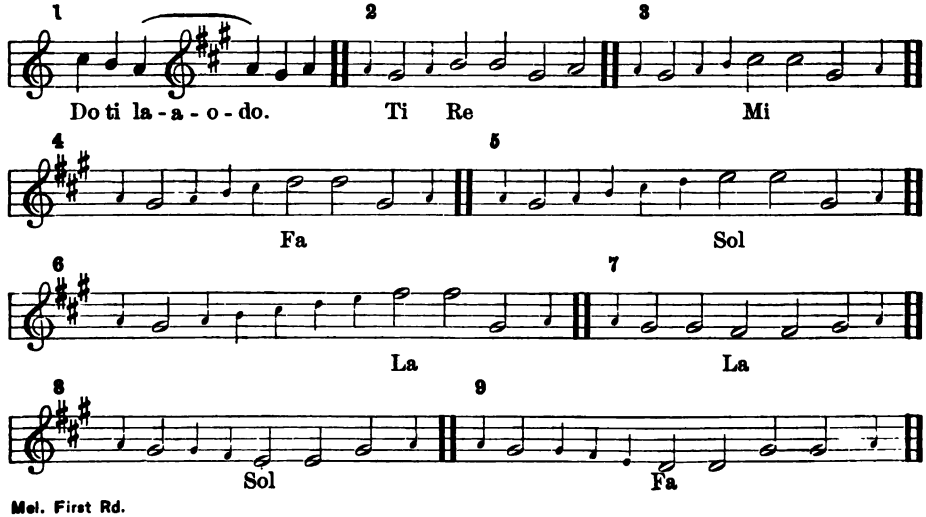
The following tone study is based on the tone *Ti* in relation to all other tones of the scale.

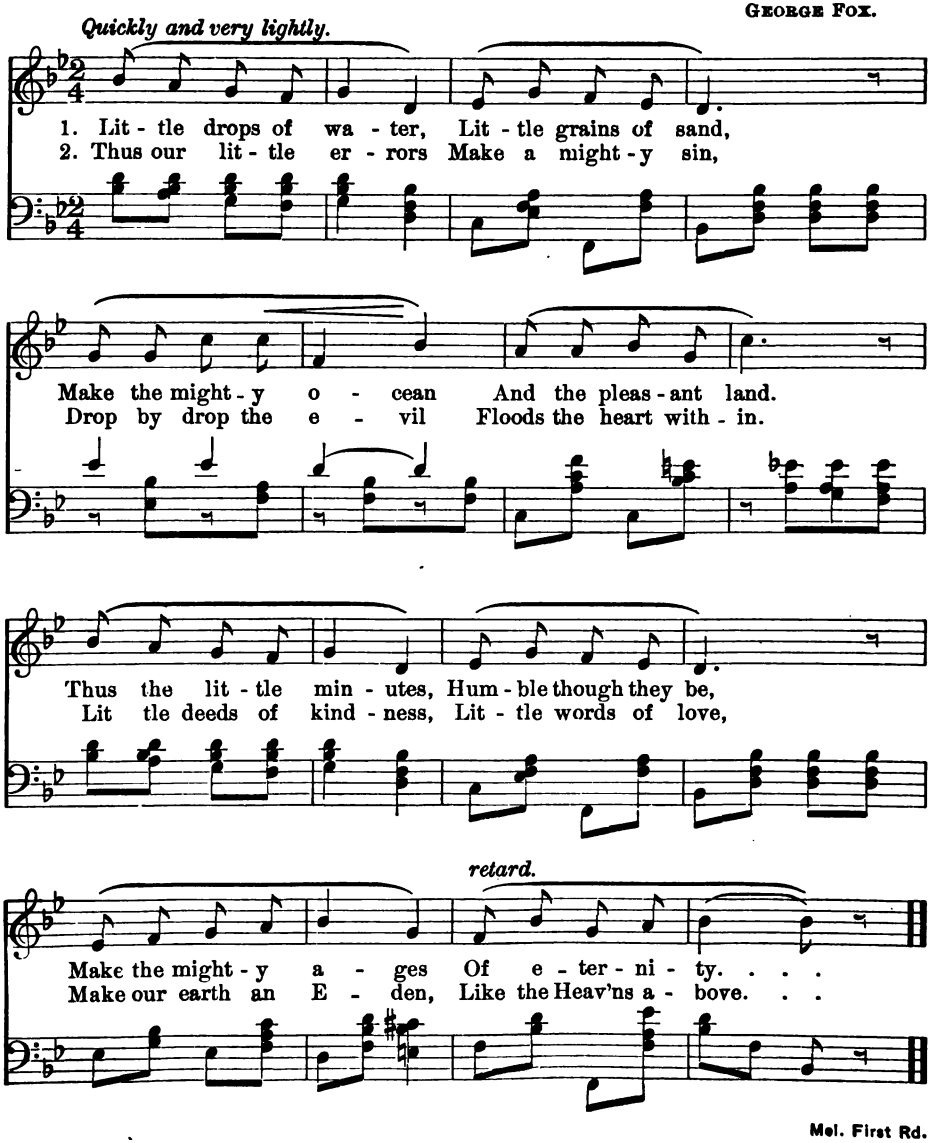
Tone Study.

(For Oral Dictation.)



Tone Study of Ti.

The children are to sing these Studies from the representation.

LITTLE DROPS OF WATER.

GEORGE FOX.

Quickly and very lightly.
1. Lit - tle drops of wa - ter, Lit - tle grains of sand,
2. Thus our lit - tle er - rors Make a might - y sin,
Make the might - y o - cean And the pleas - ant land.
Drop by drop the e - vil Floods the heart with - in.
Thus the lit - tle min - utes, Hum - ble though they be,
Lit tle deeds of kind - ness, Lit - tle words of love,
retard.
Make the might - y a - ges Of e - ter - ni - ty. . . .
Make our earth an E - den, Like the Heav'ns a - bove. . .

WINTER SONG.

Somerville Journal. H. L. Hbartz.

Quickly, and with full tone. *a little*

1. The Frost-King now is on his throne, The mer-cu - ry owns his sway. The
2. Hur - rah for sleigh-bells' mer-ry ching, And ring of the skat- er's steel! A

louder. *a little*

trees are bare, but the sun is bright This clear No-vem - ber day. . . The
welcome change from the lightning's glare, And thunder's roar- ing peal. . . Hur-

louder.

morn is fresh with the frost - y air That sets our blood a - glow. . . A -
rah for whirl - ing drifts of snow Swift pil - ing, far and near; . . The

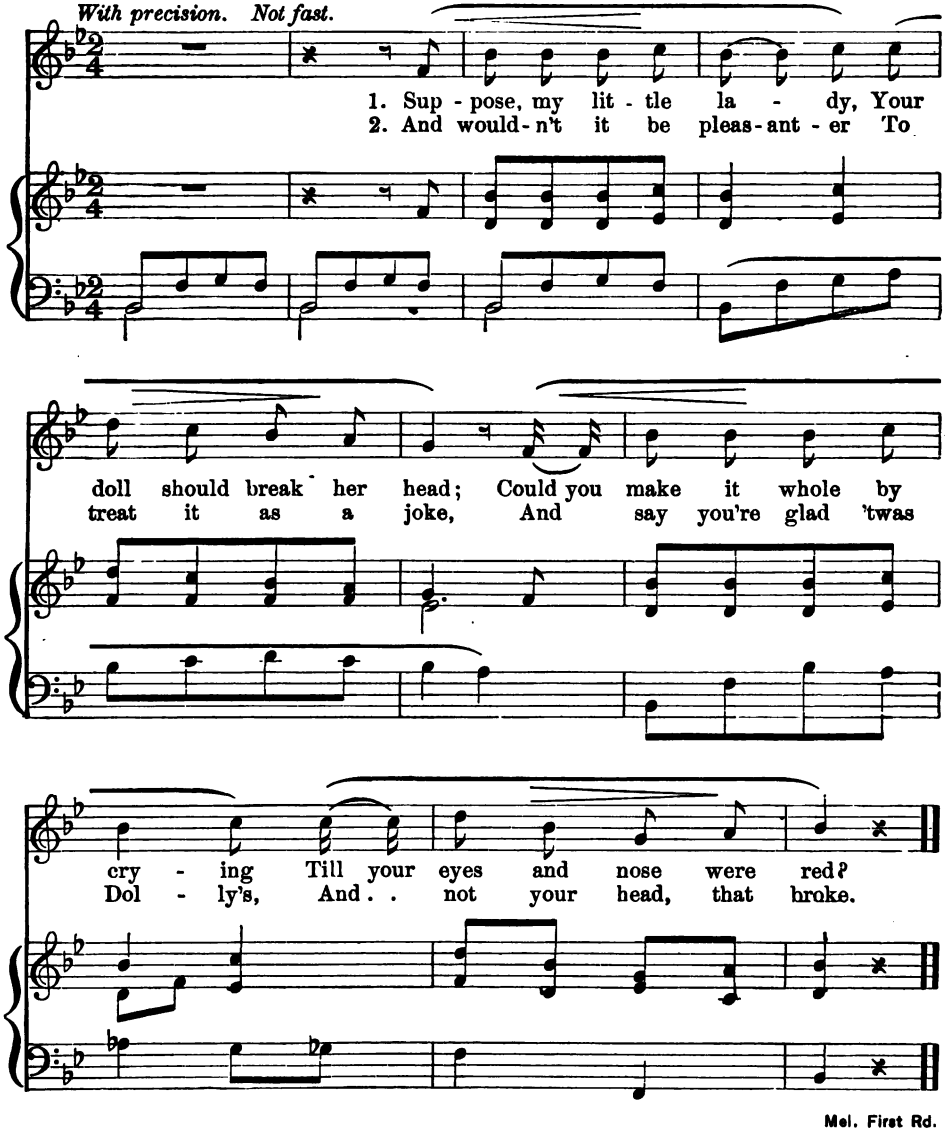
faster. *brightly.*

way with the sum-mer's sick'ning heat! Hur-rah for the ice and snow.
snow shovel, too? Say, we for-got! How soon will the spring be here?

Mel. First Rd.

SUPPOSE.

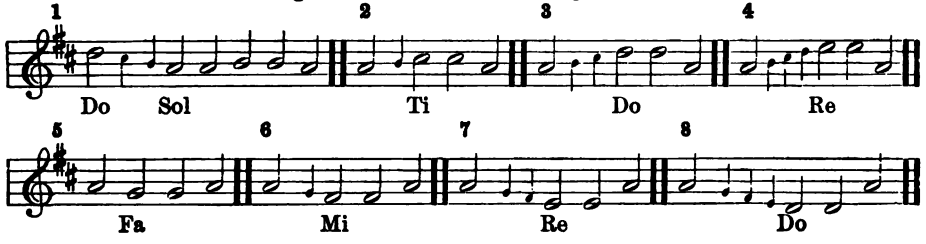
PHOEBE CARY. French Folksong.

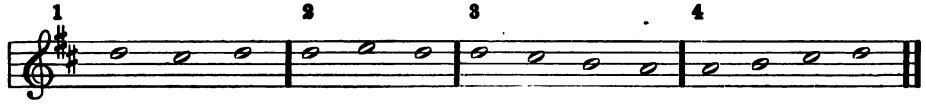
With precision. Not fast.

1. Sup - pose, my lit - tle la - dy, Your
2. And would - n't it be pleas - ant - er To
doll should break her head; Could you make it whole by
treat it as a joke, And say you're glad 'twas
cry - ing Till your eyes and nose were red?
Dol - ly's, And . . not your head, that broke.

VI

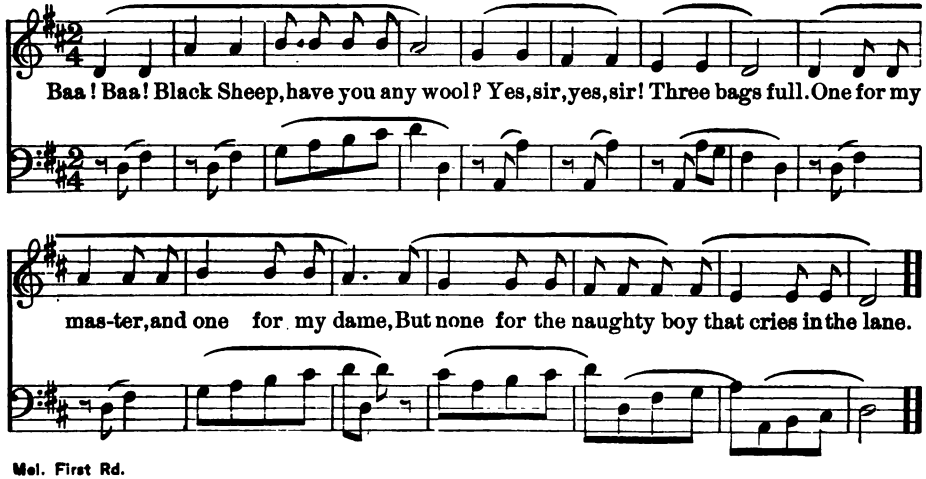
Continue daily individual and class practice in the various lines of work already indicated, and add the study of *Sol* in connection with the scale tones.

Tone Study of Sol.

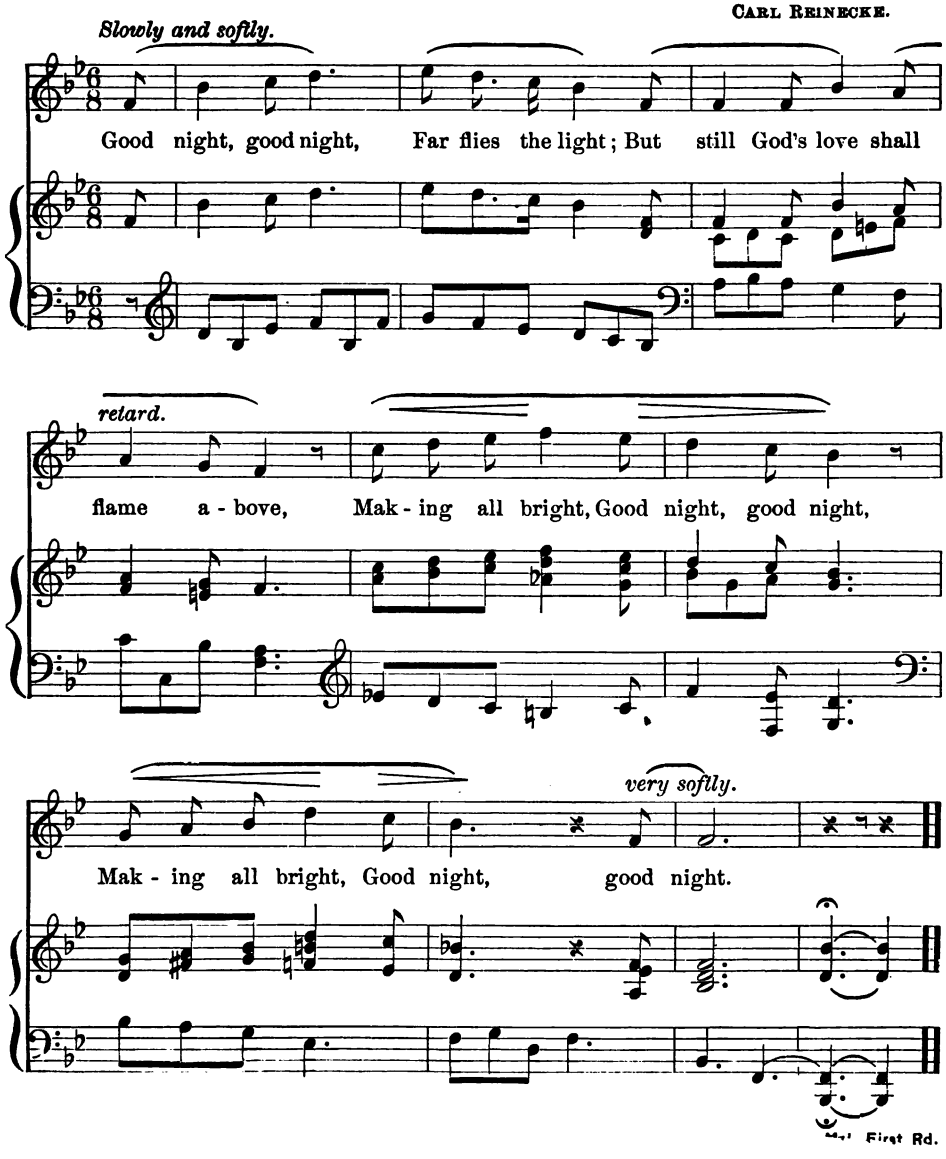
The children are to sing these studies from the representation.

Tone Study.

For oral dictation.

BAA! BAA! BLACK SHEEP.

With precision. The accents firm.

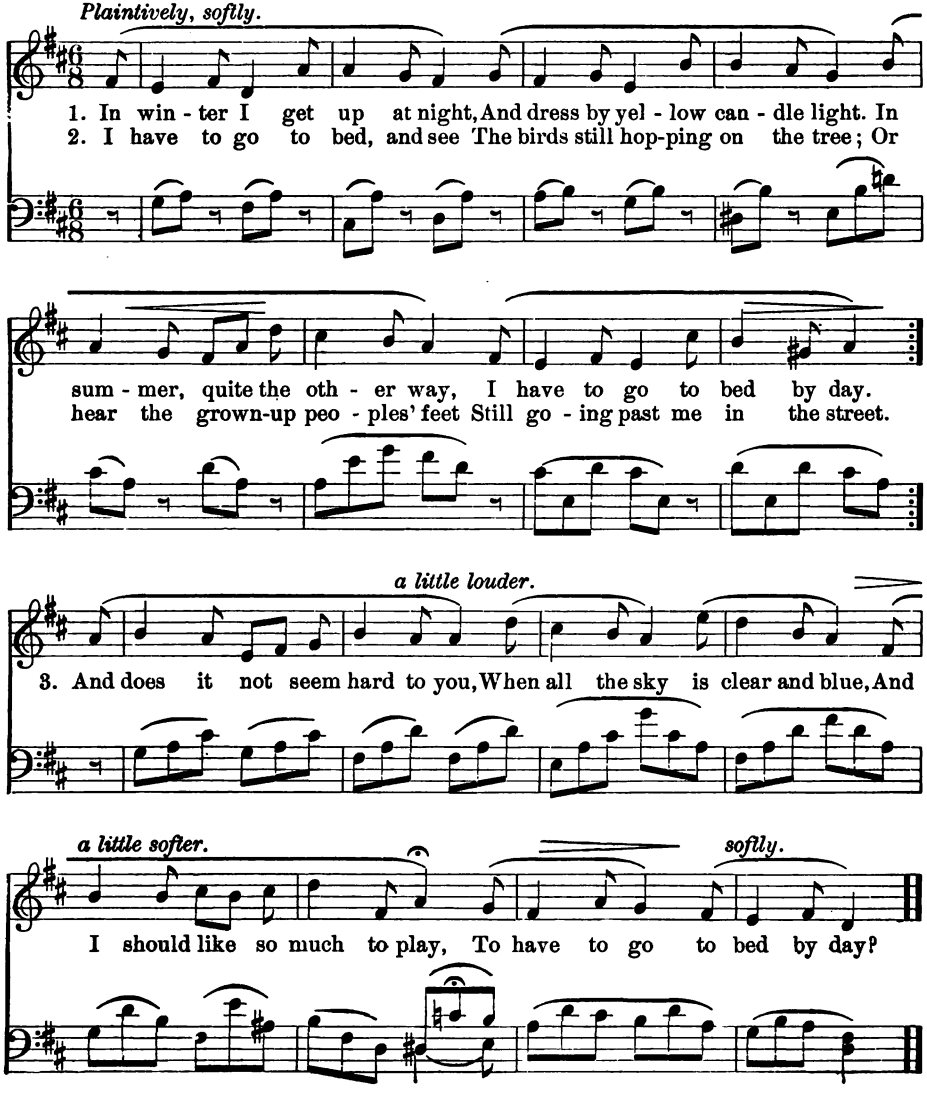

Baa! Baa! Black Sheep, have you any wool? Yes, sir, yes, sir! Three bags full. One for my
mas-ter, and one for my dame, But none for the naughty boy that cries in the lane.

GOOD NIGHT.

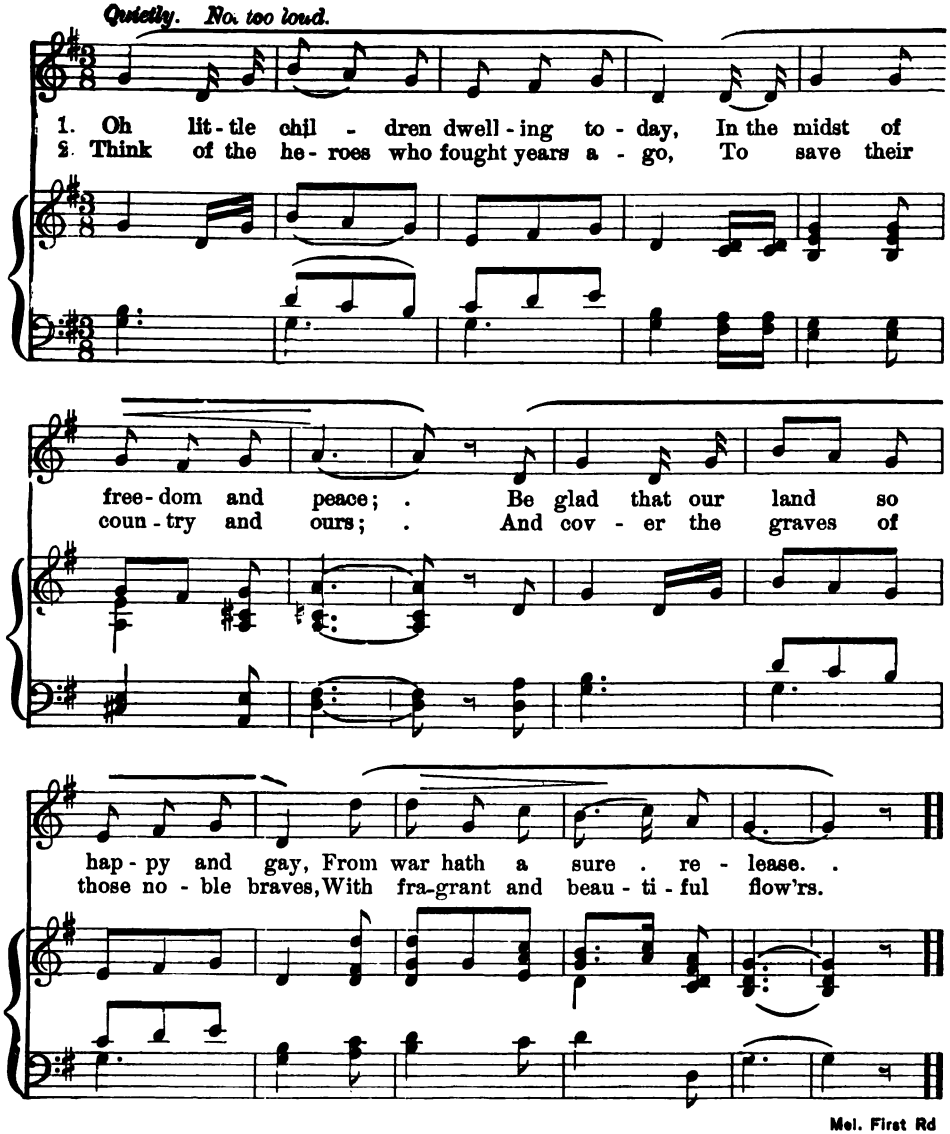
CARL REINECKE.

Slowly and softly.
Good night, good night, Far flies the light; But still God's love shall
retard.
flame a - bove, Mak - ing all bright, Good night, good night,
very softly.
Mak - ing all bright, Good night, good night.

IN WINTER.

ROBERT LOUIS STEVENSON. CHARLES FONTEYN MANNEY.

Plaintively, softly.

1. In win - ter I get up at night, And dress by yel - low can - dle light. In
2. I have to go to bed, and see The birds still hop-ping on the tree; Or
sum - mer, quite the oth - er way, I have to go to bed by day.
hear the grown-up peo - ples' feet Still go - ing past me in the street.
a little louder.
3. And does it not seem hard to you, When all the sky is clear and blue, And
a little softer.
softly.
I should like so much to play, To have to go to bed by day?

DECORATION DAY.

WALTER H. AIKEN.

Quietly. Not too loud.
1. Oh lit-tle chil - dren dwell-ing to-day, In the midst of
2. Think of the he-roes who fought years a - go, To save their
free-dom and peace; . Be glad that our land so
coun-try and ours; . And cov - er the graves of
hap-py and gay, From war hath a sure . re - lease. .
those no-ble braves, With fra-grant and beau-ti-ful flow'rs.

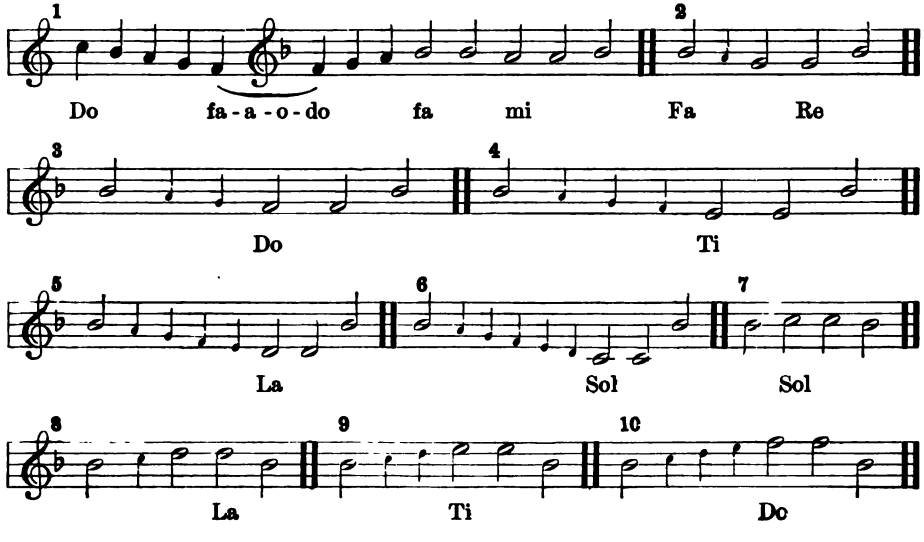
VII.

Continue daily practice on elements previously suggested with individual and class work.

This tone study is based on *Fa* in relation to the scale as a whole, and to each tone of the scale.

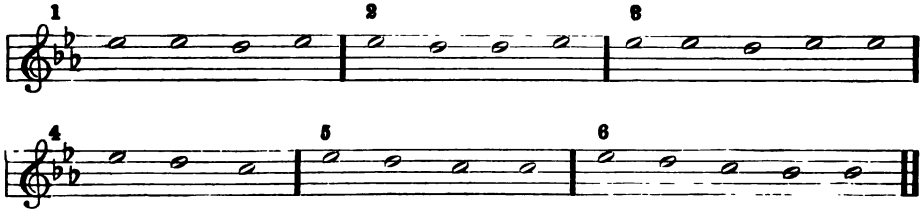
Tone Study of Fa.

To be sung from the representation.

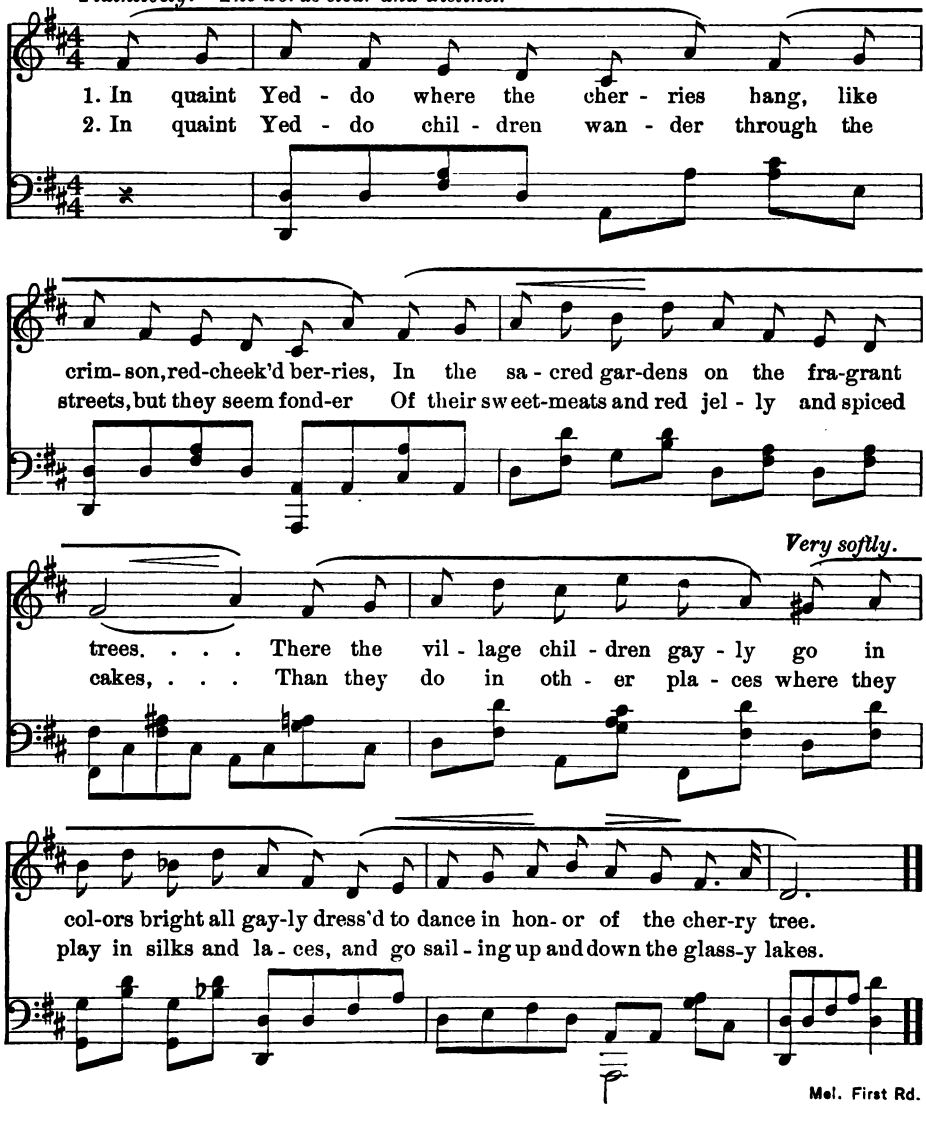


Tone Study.

For oral dictation.

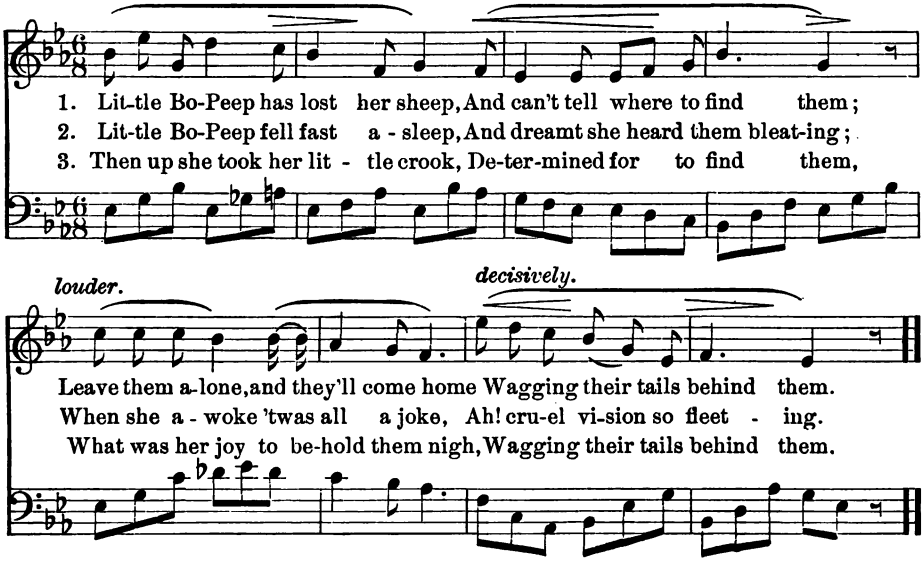


CHERRY FESTIVAL SONG.

Plaintively. The words clear and distinct. CHRISTENE WOOD BULLWINKLE.

1. In quaint Yed - do where the cher - ries hang, like
2. In quaint Yed - do chil - dren wan - der through the
crim- son, red-cheek'd ber-ries, In the sa - cred gar-dens on the fra-grant
streets, but they seem fond-er Of their sweet-meats and red jel - ly and spiced
Very softly.
trees. . . . There the vil - lage chil - dren gay - ly go in
cakes, . . . Than they do in oth - er pla - ces where they
col-ors bright all gay-ly dress'd to dance in hon- or of the cher-ry tree.
play in silks and la - ces, and go sail - ing up and down the glass-y lakes.

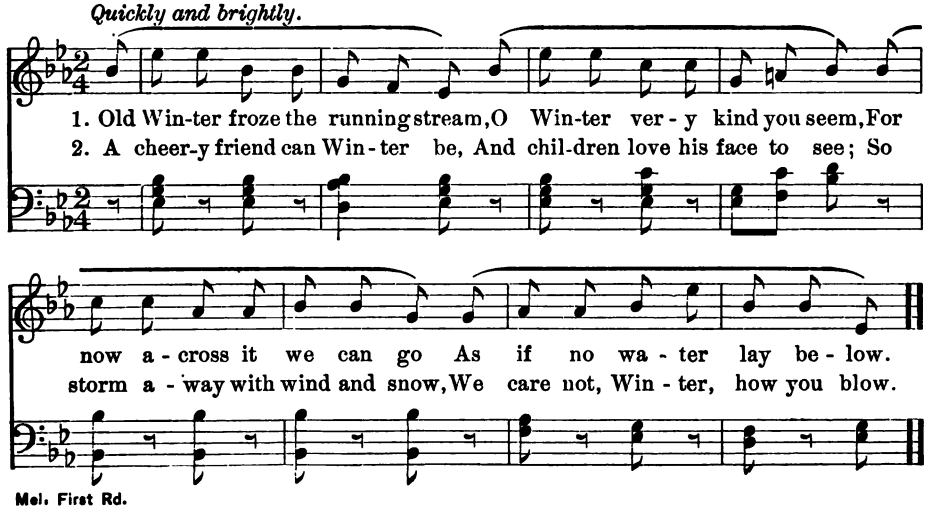
LITTLE BO-PEEP.

Slowly. J. W. Elliott. (Arr).


1. Lit-tle Bo-Peep has lost her sheep, And can't tell where to find them;
2. Lit-tle Bo-Peep fell fast a - sleep, And dreamt she heard them bleat-ing;
3. Then up she took her lit - tle crook, De-ter-mined for to find them,
louder.
decisively.
Leave them a-lone, and they'll come home Wagging their tails behind them.
When she a - woke 'twas all a joke, Ah! cru-el vi-sion so fleet - ing.
What was her joy to be-hold them nigh, Wagging their tails behind them.

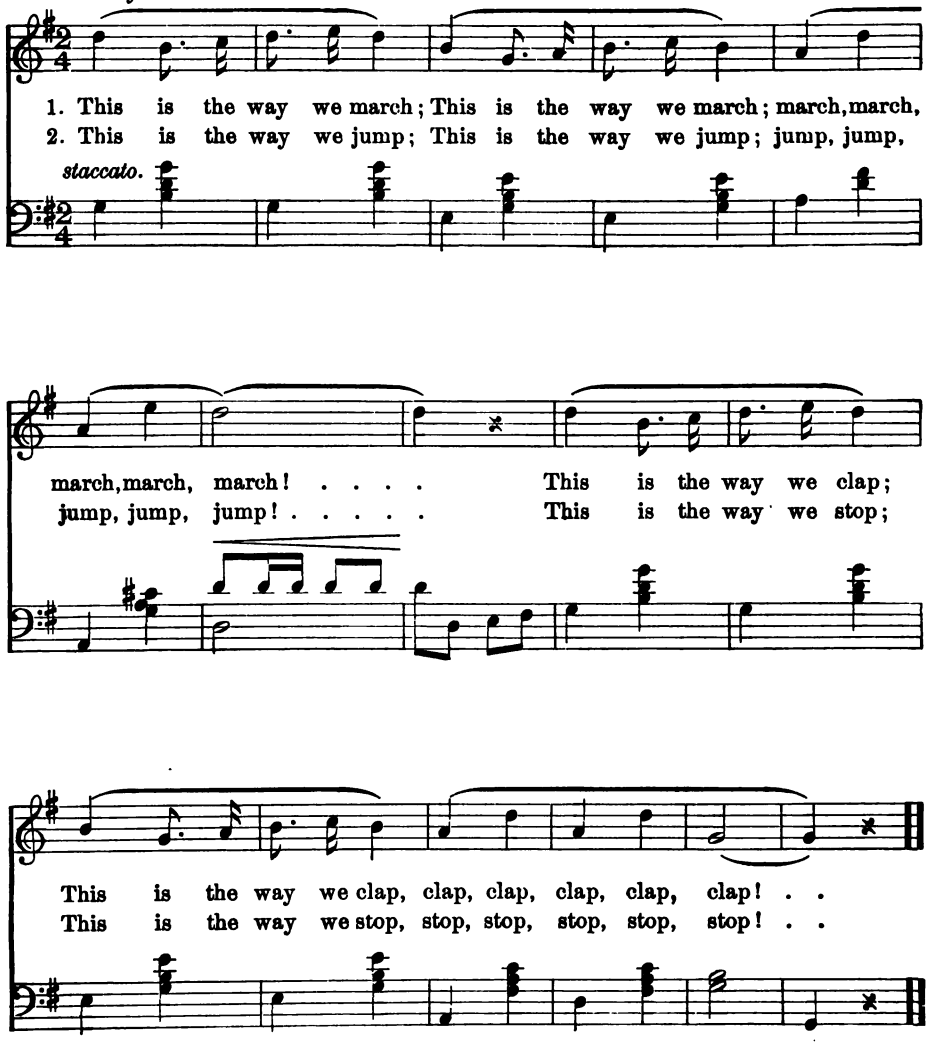
WINTER.

Quickly and brightly.


1. Old Win-ter froze the running stream, O Win-ter ver - y kind you seem, For
2. A cheer-y friend can Win - ter be, And chil-dren love his face to see; So
now a - cross it we can go As if no wa - ter lay be - low.
storm a - way with wind and snow, We care not, Win - ter, how you blow.

MARCHING SONG.

In march movement.
With full round tone.

Mrs. ORMISTON CHANT.

1. This is the way we march; This is the way we march; march, march,
2. This is the way we jump; This is the way we jump; jump, jump,
staccato.
march, march, march! . . . . This is the way we clap;
jump, jump, jump! . . . . . This is the way we stop;
This is the way we clap, clap, clap, clap, clap, clap! . .
This is the way we stop, stop, stop, stop, stop, stop! . .

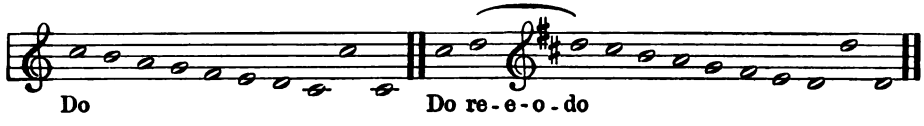
VIII.

Continue daily practice in scale singing as a vocal exercise:

1. With sustained tone for correct intonation and control of the breath.

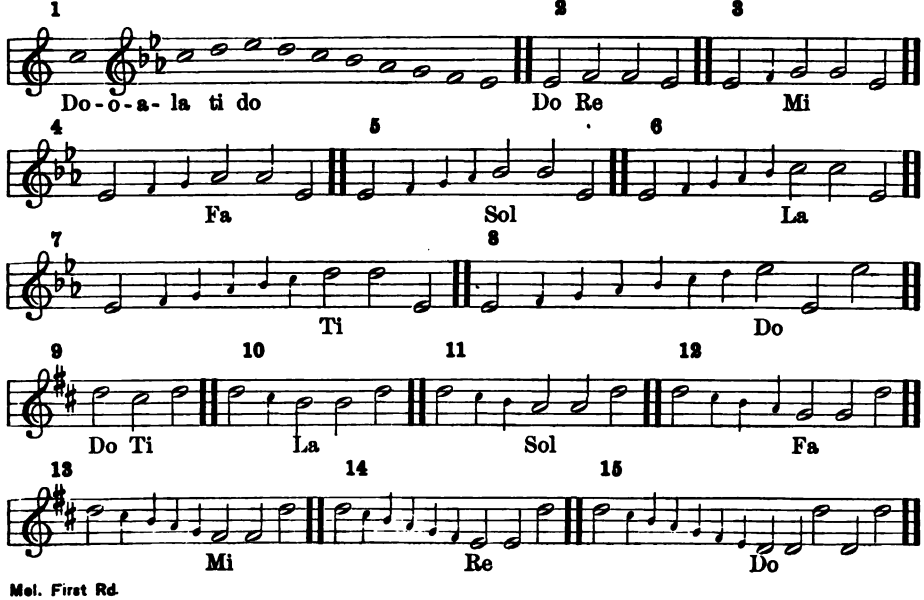
2. More rapidly with distinctness for the cultivation of clear enunciation and flexibility of the vocal organs.

3. Daily practice in the elements already given.

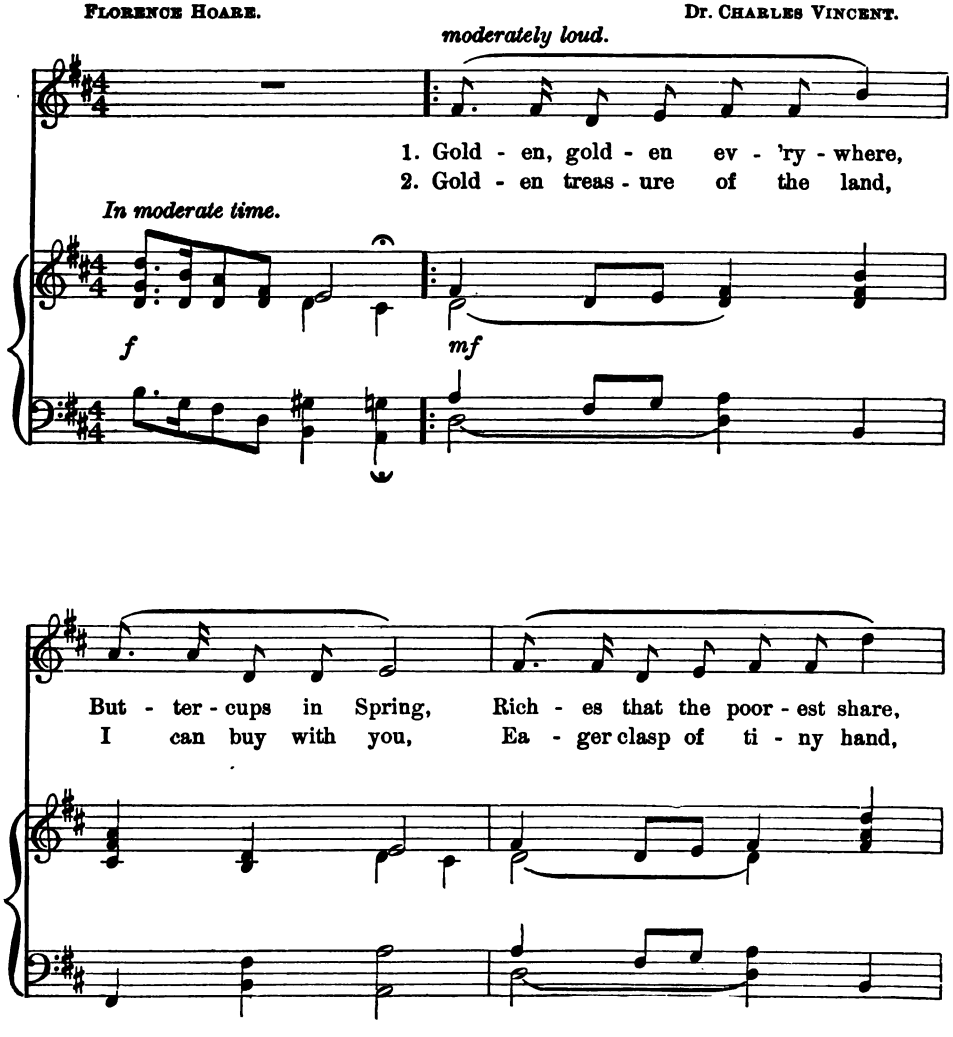
4. Practise slowly, with deep breathing, arm raising; with scale syllables and with loo.

Continue one degree higher until the voice-range-limit is reached.

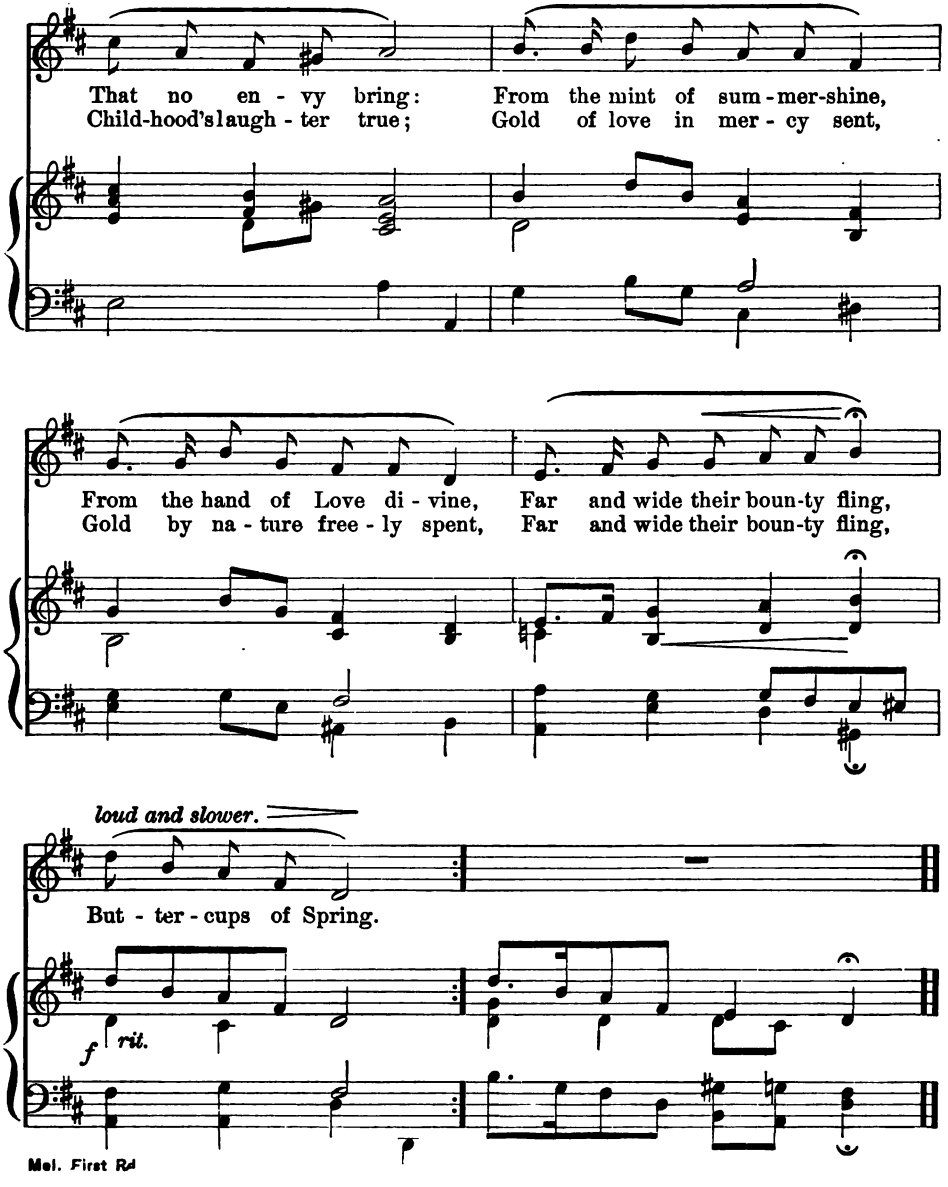
Tone Study of Do.

To be sung from the representation.

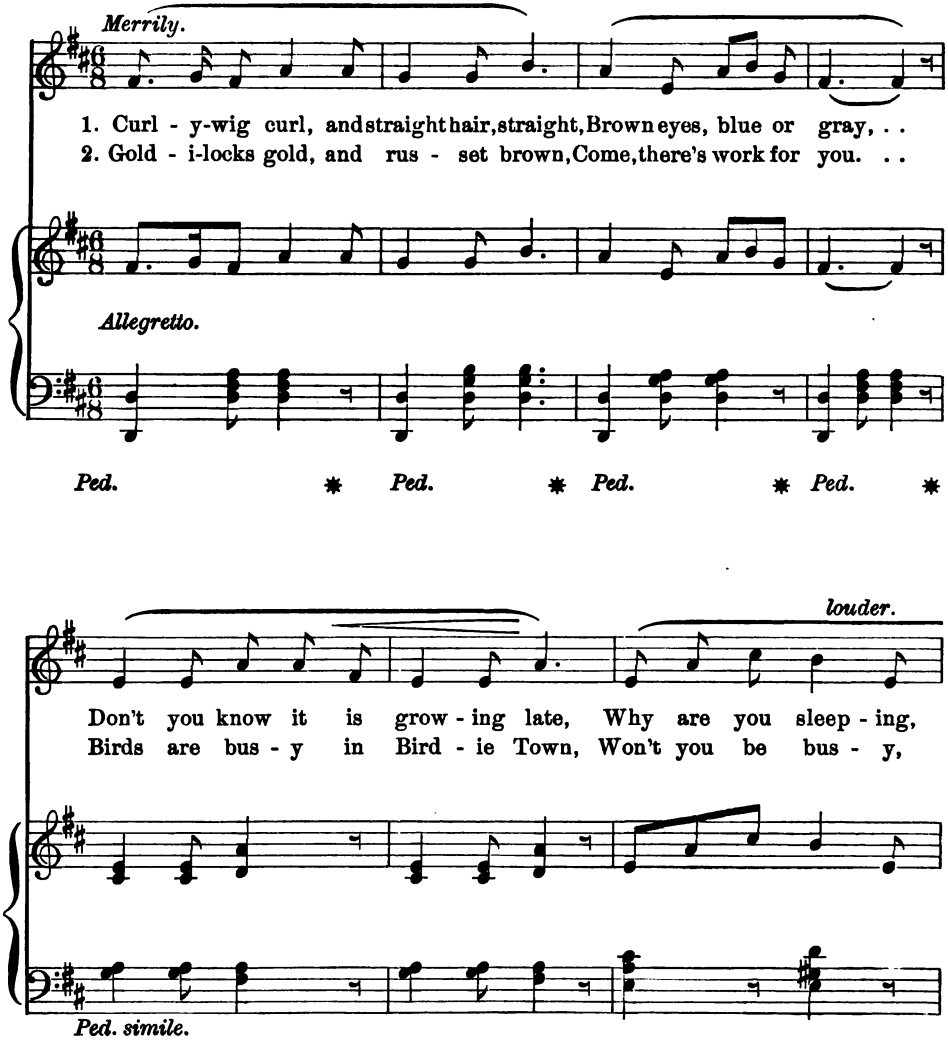
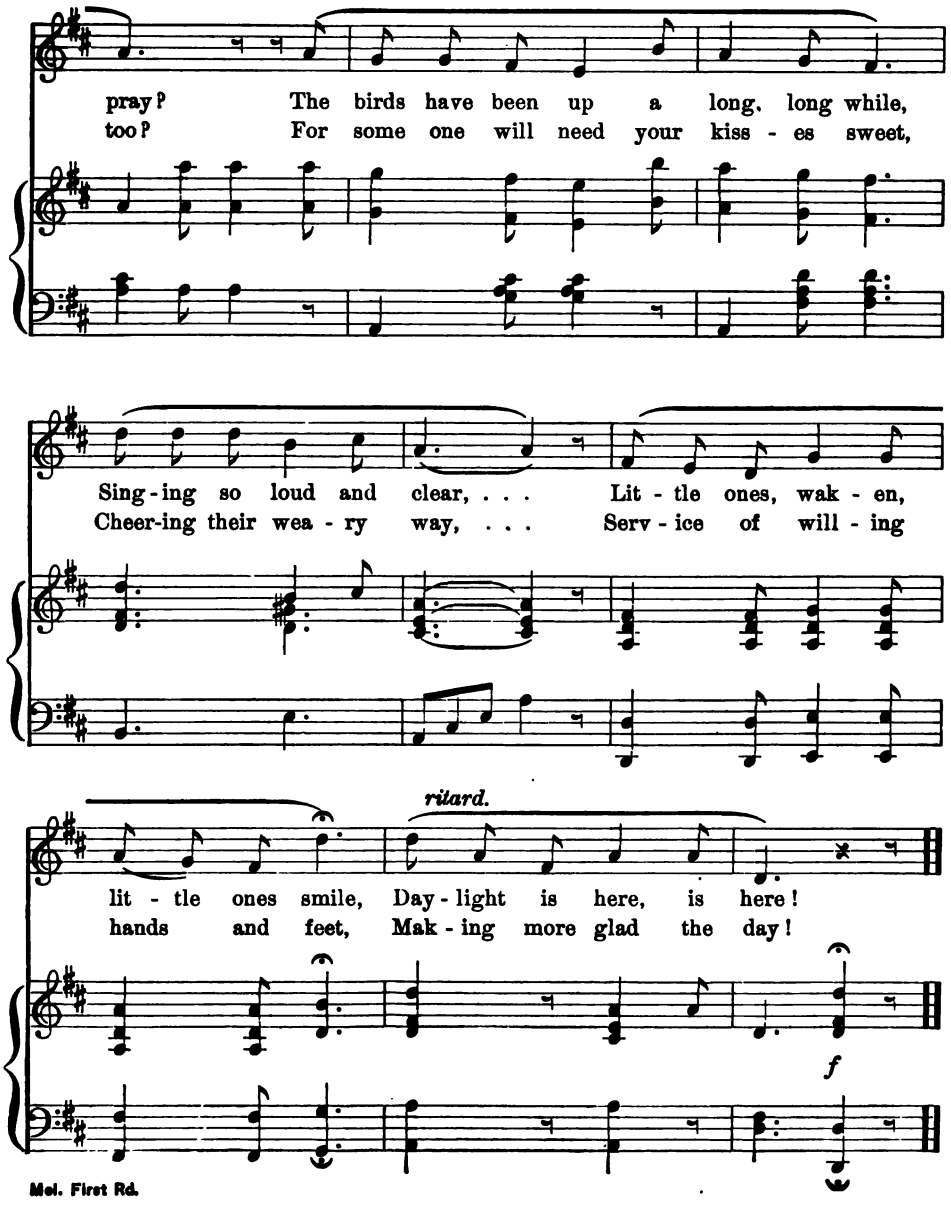


BUTTERCUPS.

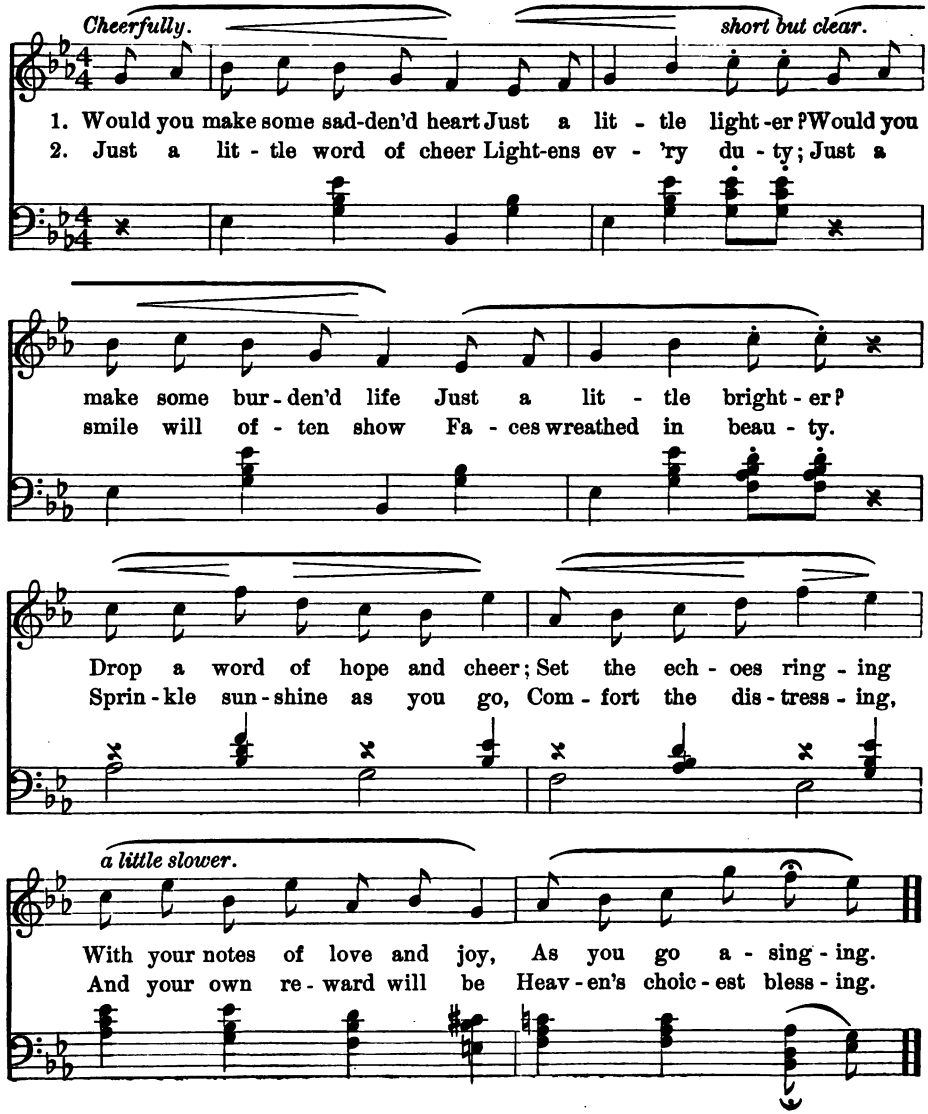
FLORENCE HOARE. DR. CHARLES VINCENT.

moderately loud.
1. Gold - en, gold - en ev - 'ry - where,
2. Gold - en treas - ure of the land,
In moderate time.
f
mf
But - ter - cups in Spring, Rich - es that the poor - est share,
I can buy with you, Ea - ger clasp of ti - ny hand,

The second stanza should be sung without repeating the single piano measure. After the second stanza, end with the postlude.

That no en - vy bring:
Child-hood's laugh - ter true;
From the mint of sum - mer-shine,
Gold of love in mer - cy sent,
From the hand of Love di - vine,
Gold by na - ture free - ly spent,
Far and wide their boun-ty fling,
Far and wide their boun-ty fling,
loud and slower.
But - ter - cups of Spring.
f
rit.

WAKING.

FLORENCE HOARE. JOSEPH L. ROECKEL.

Merrily.
1. Curl - y-wig curl, and straight hair, straight, Brown eyes, blue or gray, . .
2. Gold - i-locks gold, and rus - set brown, Come, there's work for you. . .
Allegretto.
Ped. * Ped. * Ped. * Ped. *
louder.
Don't you know it is grow - ing late, Why are you sleep - ing,
Birds are bus - y in Bird - ie Town, Won't you be bus - y,
Ped. simile.

pray? The birds have been up a long, long while,
too? For some one will need your kiss - es sweet,
Sing - ing so loud and clear, . . . Lit - tle ones, wak - en,
Cheer-ing their wea - ry way, . . . Serv - ice of will - ing
ritard.
lit - tle ones smile, Day - light is here, is here!
hands and feet, Mak - ing more glad the day!
f

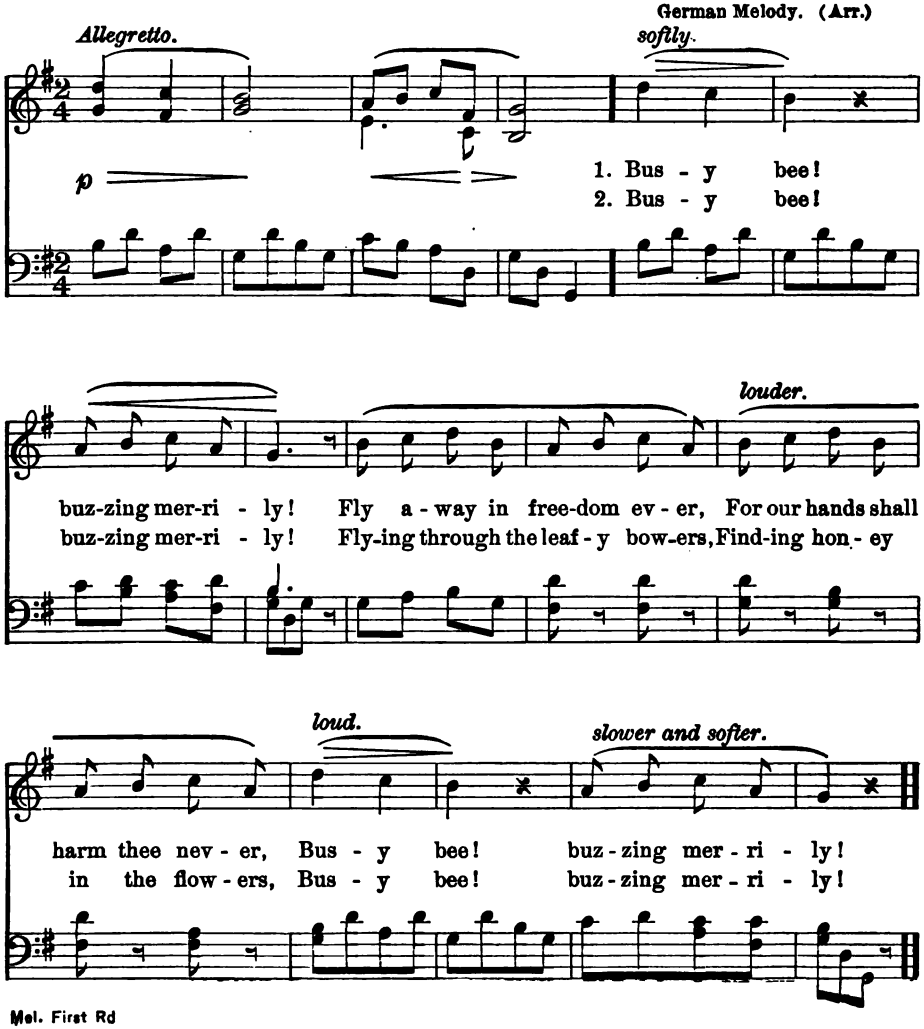
SUNSHINE SONG.

H. L. HEARTZ.

Cheerfully.
short but clear.
1. Would you make some sad-den'd heart Just a lit - tle light-er? Would you
2. Just a lit - tle word of cheer Light-ens ev - 'ry du - ty; Just a
make some bur - den'd life Just a lit - tle bright - er?
smile will of - ten show Fa - ces wreathed in beau - ty.
Drop a word of hope and cheer; Set the ech - oes ring - ing
Sprin - kle sun - shine as you go, Com - fort the dis - tress - ing,
a little slower.
With your notes of love and joy, As you go a - sing - ing.
And your own re - ward will be Heav - en's choic - est bless - ing.

IX.

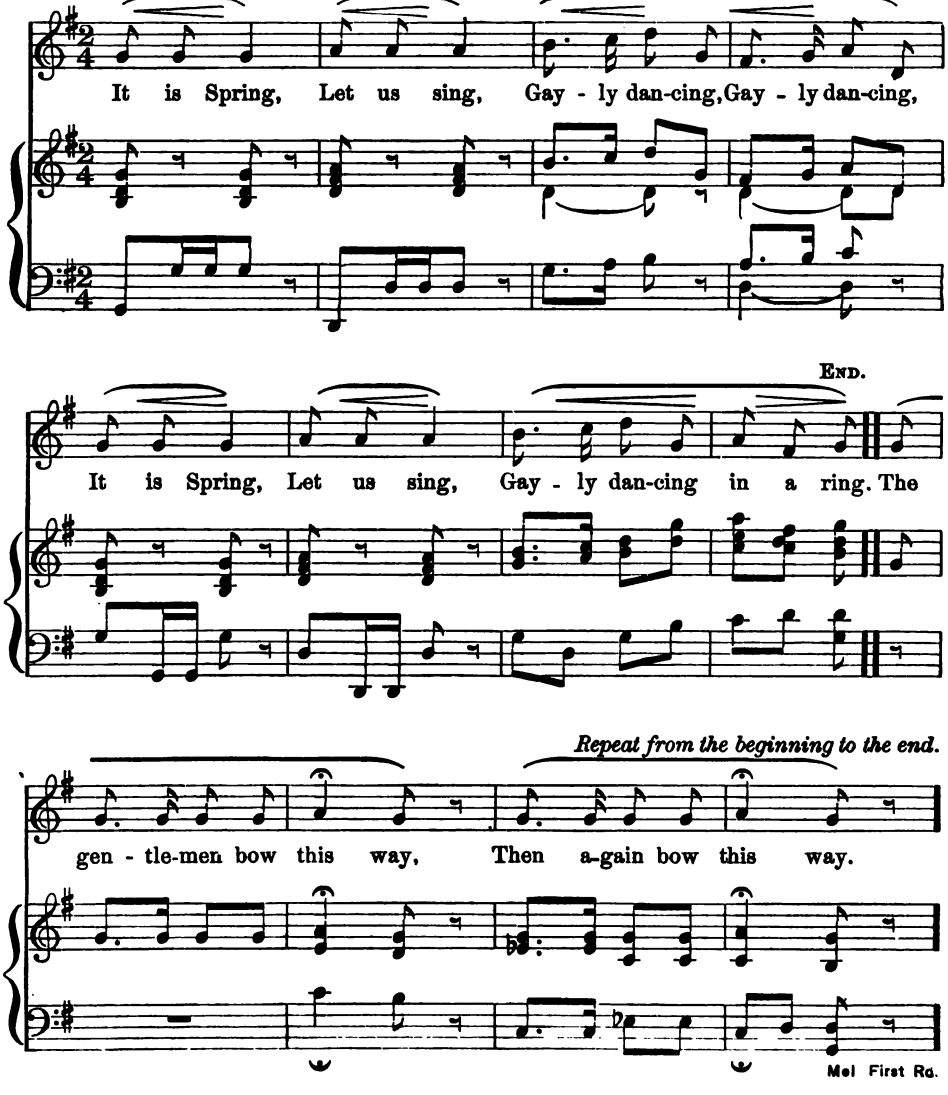
Continue daily practice as suggested in Section VIII. Add review of Ti and Fa. (See pages 21 and 29.)

BUSY BEE.

German Melody. (Arr.)

Allegretto.
softly.
p
1. Bus - y bee!
2. Bus - y bee!
louder.
buz-zing mer-ri - ly! Fly a - way in free-dom ev - er, For our hands shall
buz-zing mer-ri - ly! Fly-ing through the leaf - y bow-ers, Find-ing hon - ey
loud.
slower and softer.
harm thee nev - er, Bus - y bee! buz - zing mer - ri - ly!
in the flow - ers, Bus - y bee! buz - zing mer - ri - ly!

IN THE SPRING.

French Child's Song.

Gayly and with expression.

It is Spring, Let us sing, Gay - ly dan-cing, Gay - ly dan-cing,
END.
It is Spring, Let us sing, Gay - ly dan-cing in a ring. The
Repeat from the beginning to the end.
gen - tle-men bow this way, Then a-gain bow this way.

THE GINGER CAT.

MILDRED TRAVERS ANDERSON. DANIEL PROTHEROE.

With humor and precision.

1. I had the fin - est lit - tle cat, All
2. He was the fin - est kit - ty round, And
3. A small grey mouse passed by the shelf, And

made of cake and nice and fat; With frost - ed ears, and
had been baked and nice - ly browned, I placed him on a
saw poor kit - ty by him - self. Wee mouse left three small

slower.

sug - ar toes Two cur - rant eyes and a gin - ger nose.
shelf one day And then a - las went off to play.
crumbs be - hind, 'Twas all of . . kit - ty . . I could find.

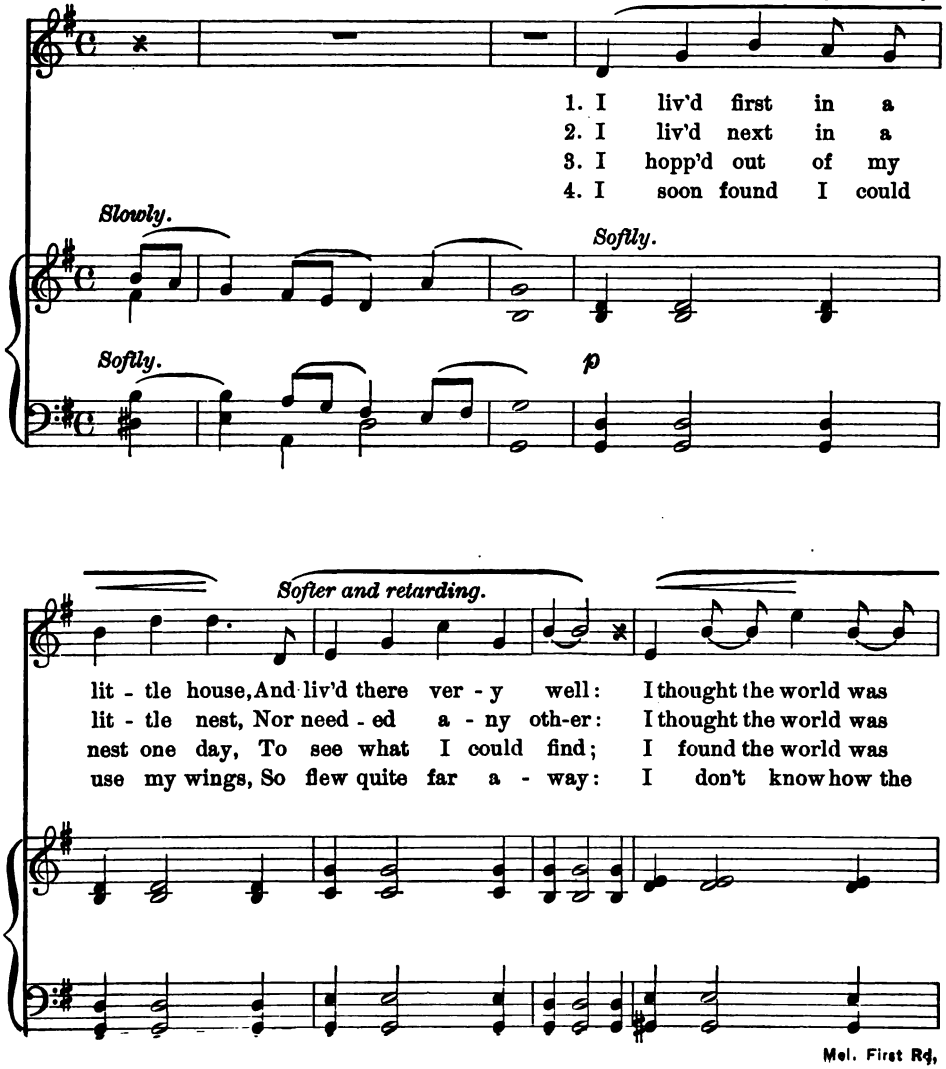
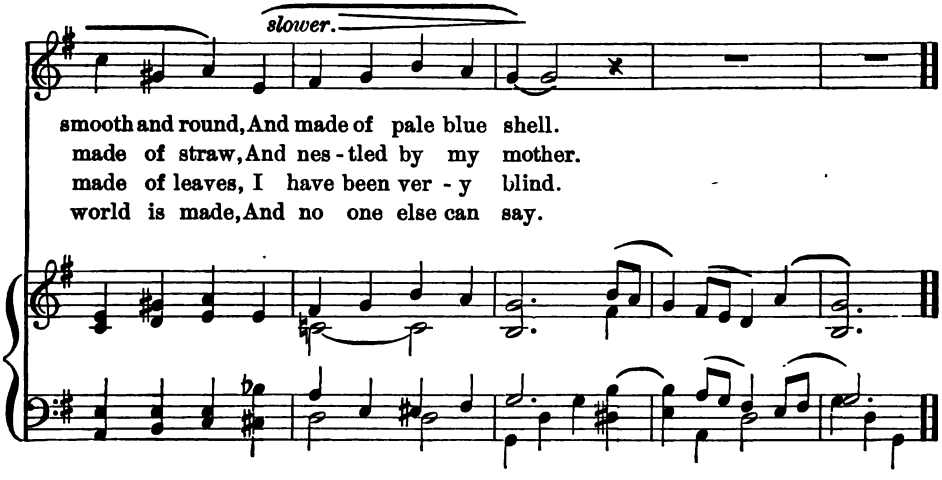
rit.

Mel. First Rd.

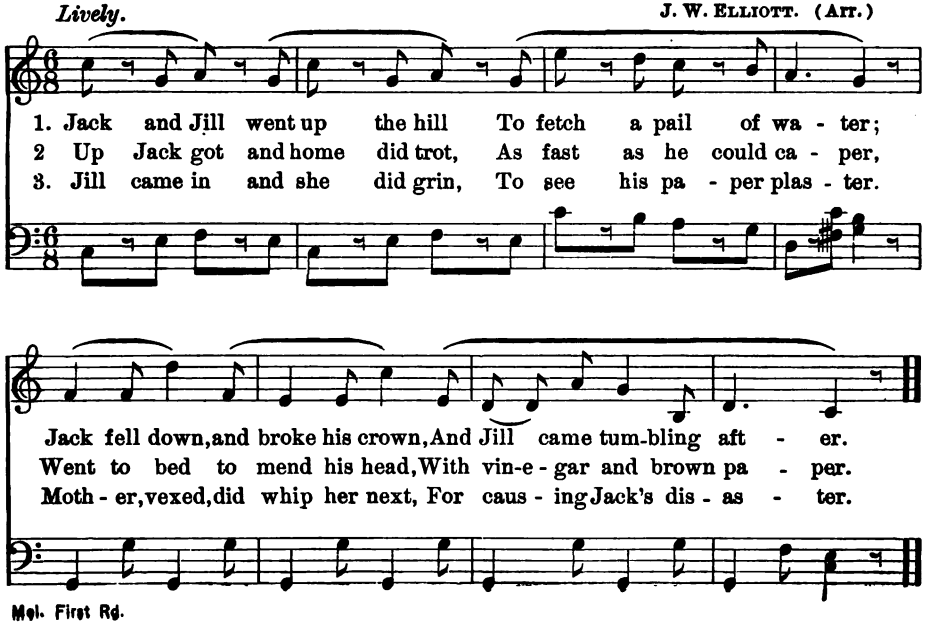
WHAT DOES LITTLE BIRDIE THINK?

Dr. CHARLES VINCENT.

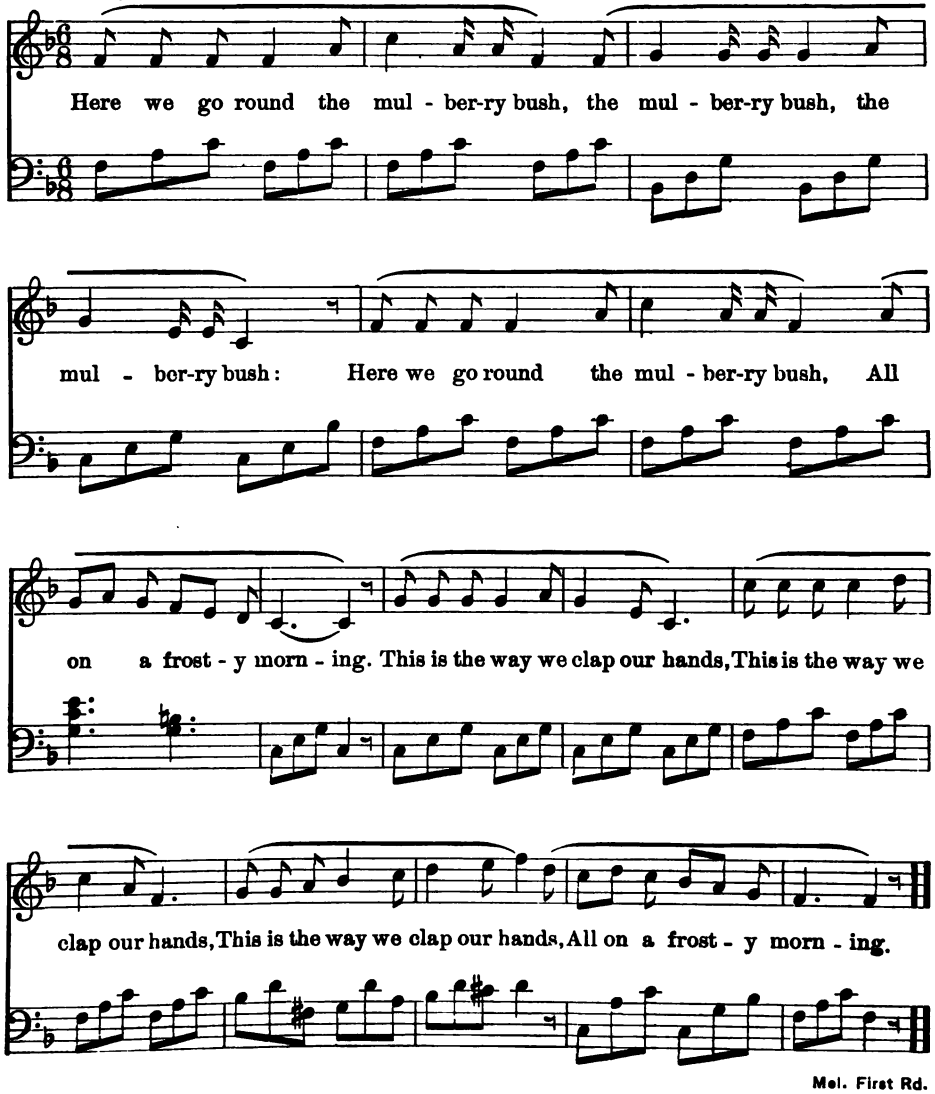
Simply. The words to be sung very distinctly.


1. I liv'd first in a
2. I liv'd next in a
3. I hopp'd out of my
4. I soon found I could
Slowly.
Softly.
Softly.
p
Softer and retarding.
lit - tle house, And liv'd there ver - y well: I thought the world was
lit - tle nest, Nor need - ed a - ny oth-er: I thought the world was
nest one day, To see what I could find; I found the world was
use my wings, So flew quite far a - way: I don't know how the

slower.
smooth and round, And made of pale blue shell.
made of straw, And nes - tled by my mother.
made of leaves, I have been ver - y blind.
world is made, And no one else can say.

JACK AND JILL.


Lively.
J. W. Elliott. (Arr.)
1. Jack and Jill went up the hill To fetch a pail of wa - ter;
2 Up Jack got and home did trot, As fast as he could ca - per,
3. Jill came in and she did grin, To see his pa - per plas - ter.
Jack fell down, and broke his crown, And Jill came tum-bling aft - er.
Went to bed to mend his head, With vin-e - gar and brown pa - per.
Moth - er, vexed, did whip her next, For caus - ing Jack's dis - as - ter.

THE MULBERRY BUSH.

Lively. English Nursery Song.

Here we go round the mul - ber-ry bush, the mul - ber-ry bush, the
mul - ber-ry bush: Here we go round the mul - ber-ry bush, All
on a frost - y morn - ing. This is the way we clap our hands, This is the way we
clap our hands, This is the way we clap our hands, All on a frost - y morn - ing.

X.

Review.

Take up for general review the principles of pages 9, 13, 17, 21, 25, 29, 33, 39.

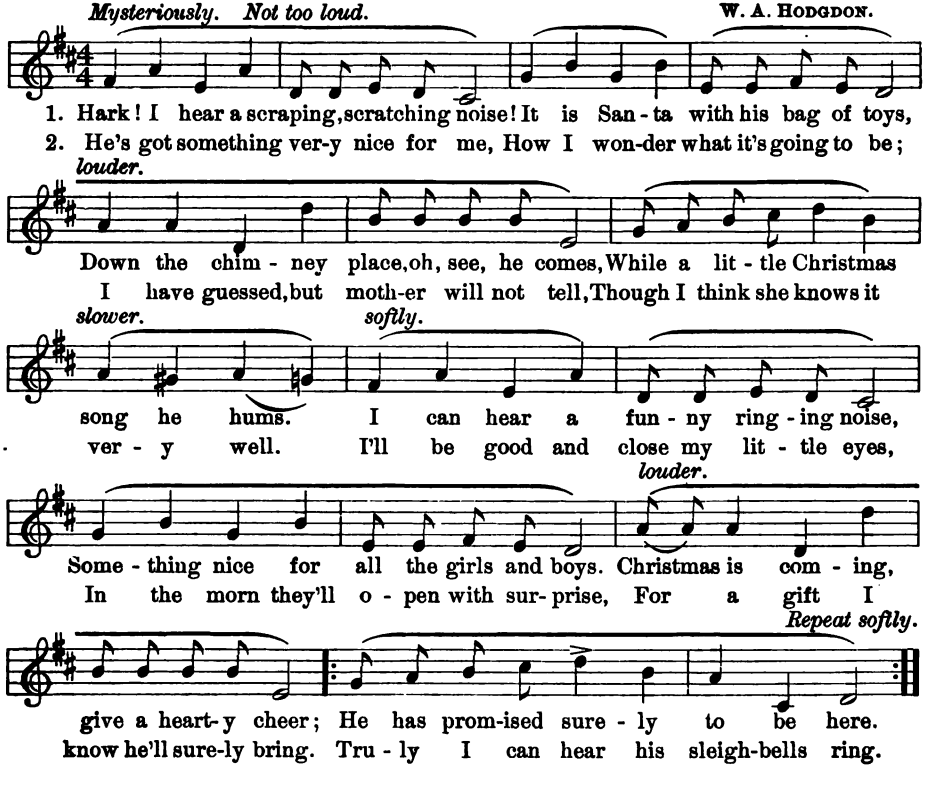
Determine: How many songs have been memorized during the year.

How thoroughly familiar are the scale and the individual scale tones to the children.

Is the voice in tone studies and songs bright, clear, flexible and musical?

Has the number of monotones decreased during the year?

SANTA IS COMING.


Mysteriously. Not too loud.
W. A. Hodgdon.
1. Hark! I hear a scraping, scratching noise! It is San - ta with his bag of toys,
2. He's got something ver-y nice for me, How I won-der what it's going to be;
louder.
Down the chim - ney place, oh, see, he comes, While a lit - tle Christmas
I have guessed, but moth-er will not tell, Though I think she knows it
slower.
softly.
song he hums. I can hear a fun - ny ring - ing noise,
ver - y well. I'll be good and close my lit - tle eyes,
louder.
Some - thing nice for all the girls and boys. Christmas is com - ing,
In the morn they'll o - pen with sur - prise, For a gift I
Repeat softly.
give a heart-y cheer; He has prom-ised sure - ly to be here.
know he'll sure-ly bring. Tru - ly I can hear his sleigh-bells ring.

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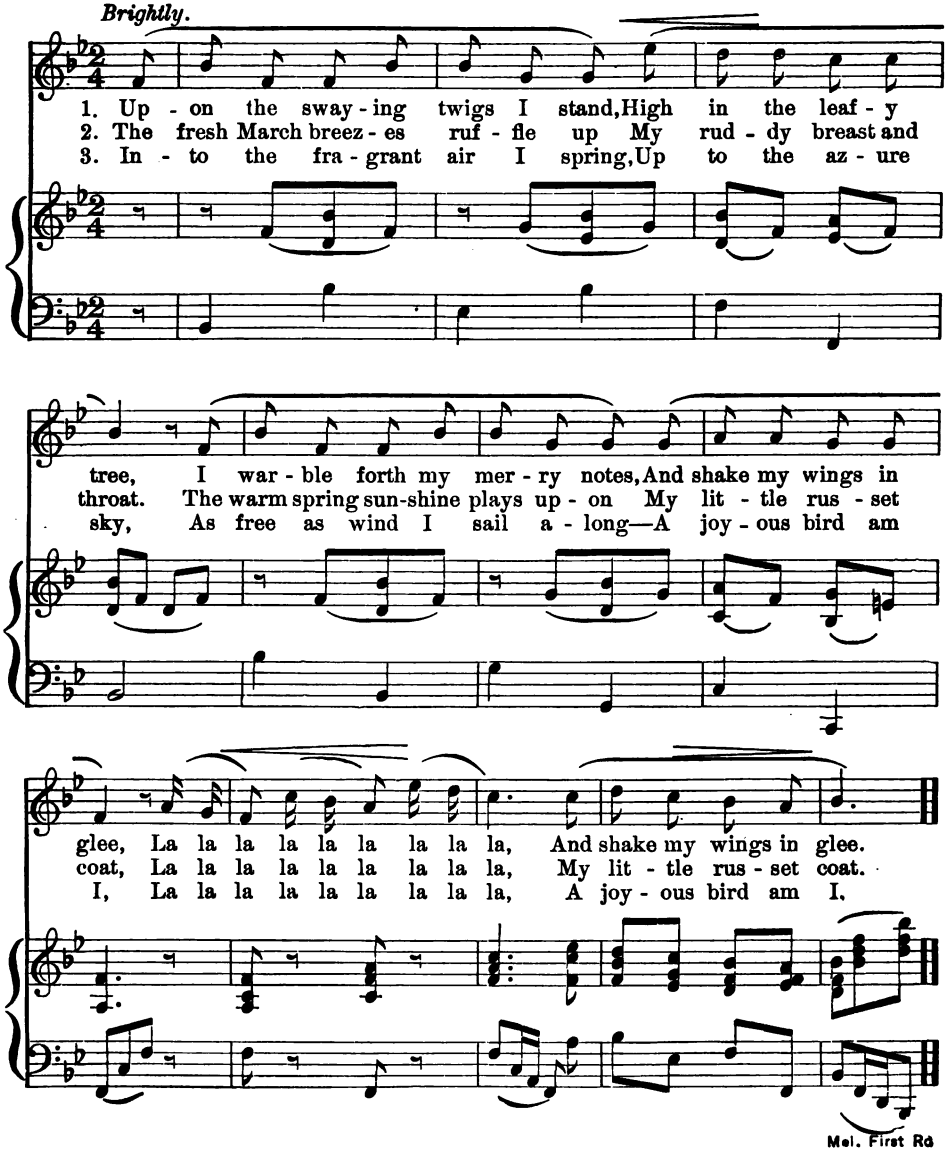
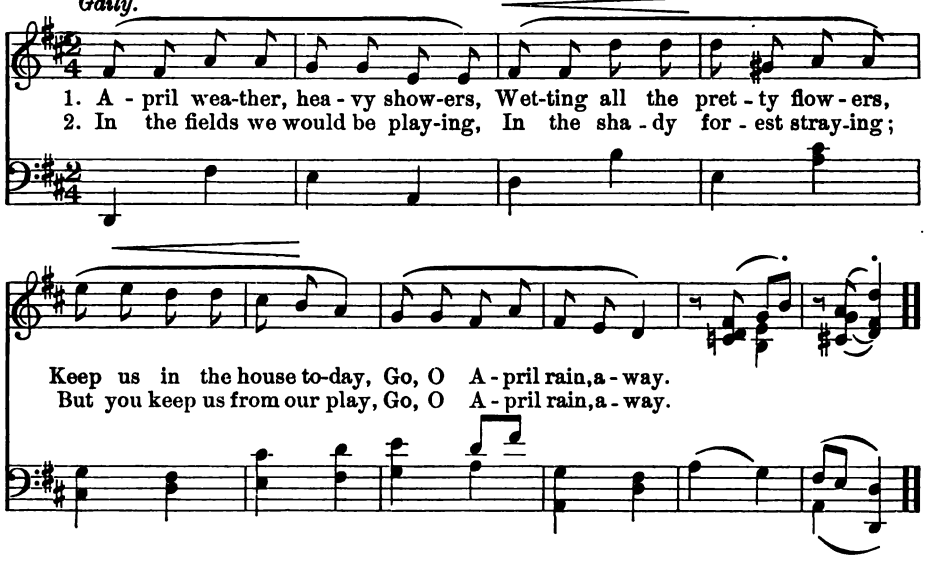
THE ROBIN.

Brightly.
1. Up - on the sway - ing twigs I stand, High in the leaf - y
2. The fresh March breez - es ruf - fle up My rud - dy breast and
3. In - to the fra - grant air I spring, Up to the az - ure
tree, I war - ble forth my mer - ry notes, And shake my wings in
throat. The warm spring sun-shine plays up - on My lit - tle rus - set
sky, As free as wind I sail a - long—A joy - ous bird am
glee, La la la la la la la la, And shake my wings in glee.
coat, La la la la la la la la, My lit - tle rus - set coat.
I, La la la la la la la la, A joy - ous bird am I.

APRIL WEATHER.

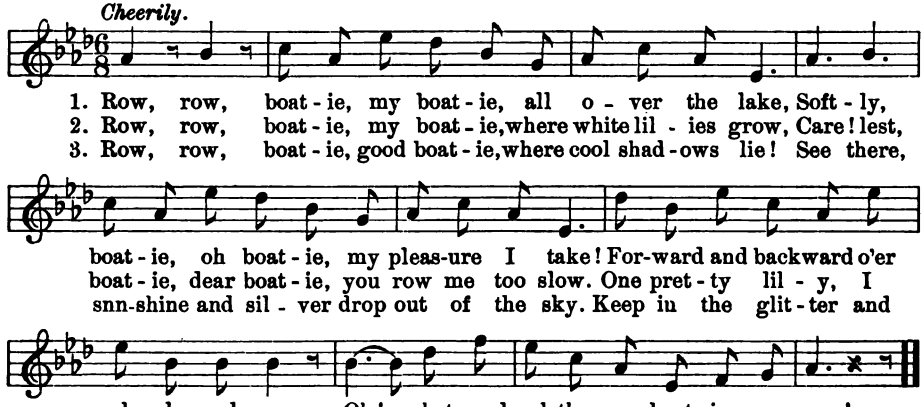
CAROLYN WINCHERN.

Gaily.

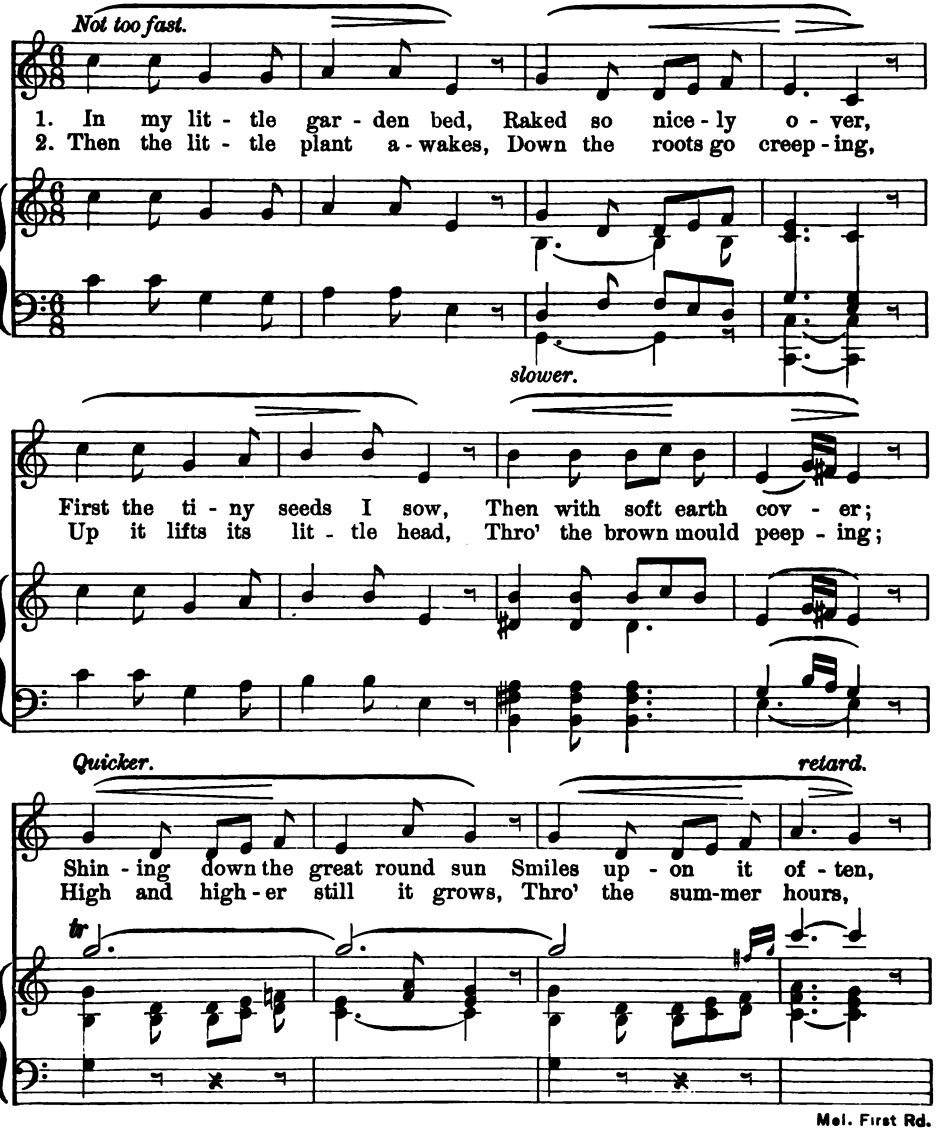

1. A - pril wea-ther, hea - vy show-ers, Wet-ting all the pret - ty flow - ers,
2. In the fields we would be play-ing, In the sha - dy for - est stray-ing;
Keep us in the house to-day, Go, O A - pril rain, a - way.
But you keep us from our play, Go, O A - pril rain, a - way.

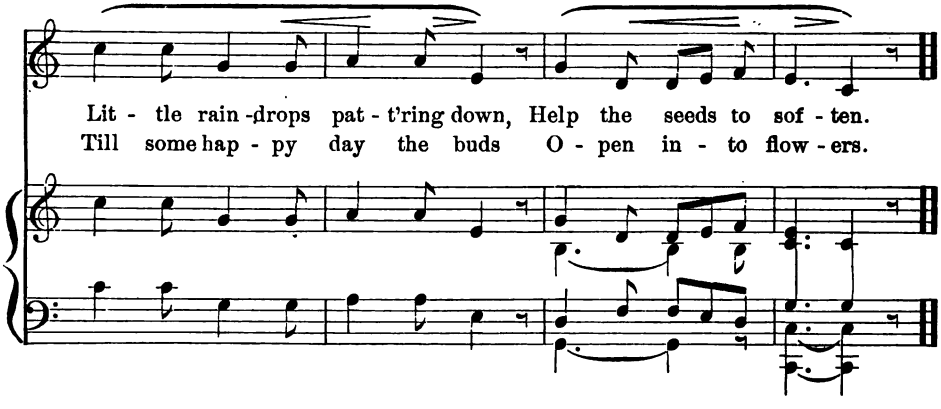
ROW, ROW, MY BOATIE.

Cheerily.


1. Row, row, boat - ie, my boat - ie, all o - ver the lake, Soft - ly,
2. Row, row, boat - ie, my boat - ie, where white lil - ies grow, Care! lest,
3. Row, row, boat - ie, good boat - ie, where cool shad - ows lie! See there,
boat - ie, oh boat - ie, my pleas-ure I take! For-ward and backward o'er
boat - ie, dear boat - ie, you row me too slow. One pret - ty lil - y, I
snn-shine and sil - ver drop out of the sky. Keep in the glit - ter and
ed - dy and wave, Oh! what a lurch then, my boat - ie, you gave!
wish here to pick— Oh! naught-y boat - ie, you passed by too quick!
keep in the sun, Row, bon - ny boat - ie, our jour-ney is done!

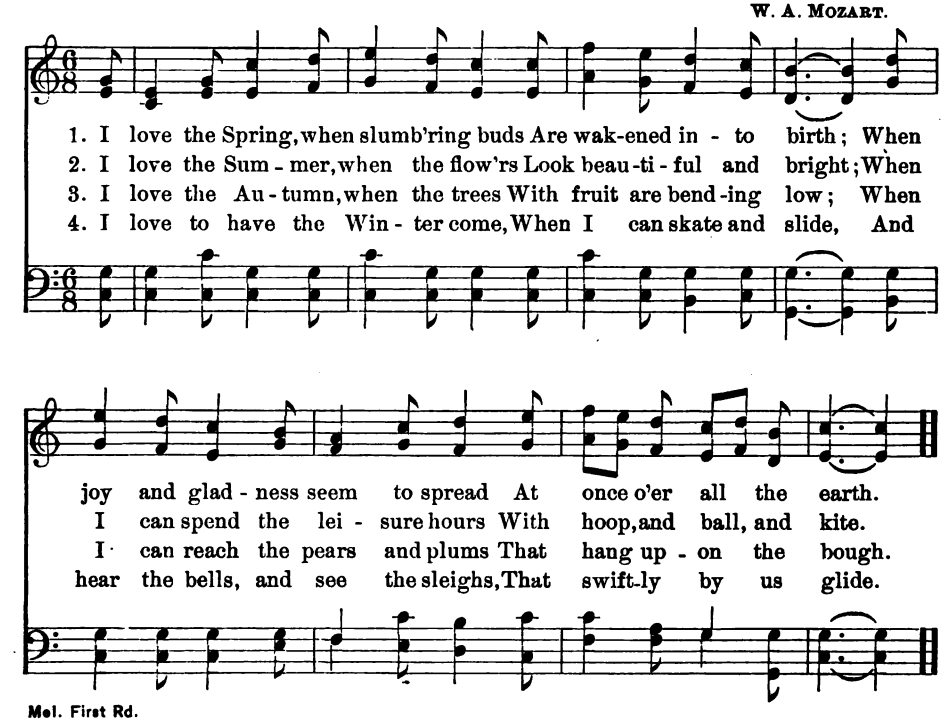
SEED TIME.

WALTER H. AIKEN.

Not too fast.
1. In my lit - tle gar - den bed, Raked so nice - ly o - ver,
2. Then the lit - tle plant a - wakes, Down the roots go creep - ing,
slower.
First the ti - ny seeds I sow, Then with soft earth cov - er;
Up it lifts its lit - tle head, Thro' the brown mould peep - ing;
Quicker.
retard.
Shin - ing down the great round sun Smiles up - on it of - ten,
High and high - er still it grows, Thro' the sum-mer hours,
tr



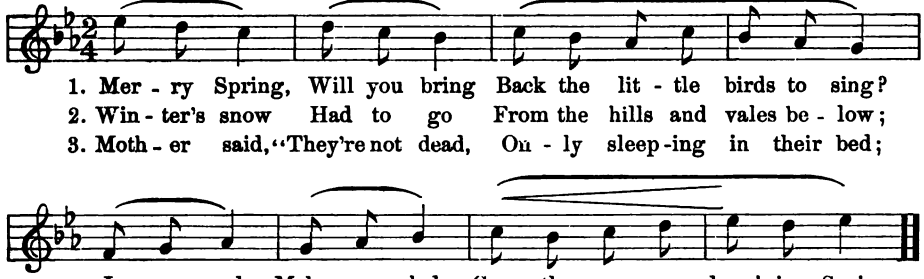
THE SEASONS.

W. A. MOZART.


1. I love the Spring, when slumb'ring buds Are wak-ened in - to birth; When
2. I love the Sum - mer, when the flow'rs Look beau-ti - ful and bright; When
3. I love the Au - tumn, when the trees With fruit are bend-ing low; When
4. I love to have the Win - ter come, When I can skate and slide, And
joy and glad - ness seem to spread At once o'er all the earth.
I can spend the lei - sure hours With hoop, and ball, and kite.
I can reach the pears and plums That hang up - on the bough.
hear the bells, and see the sleighs, That swift-ly by us glide.

MERRY SPRING.

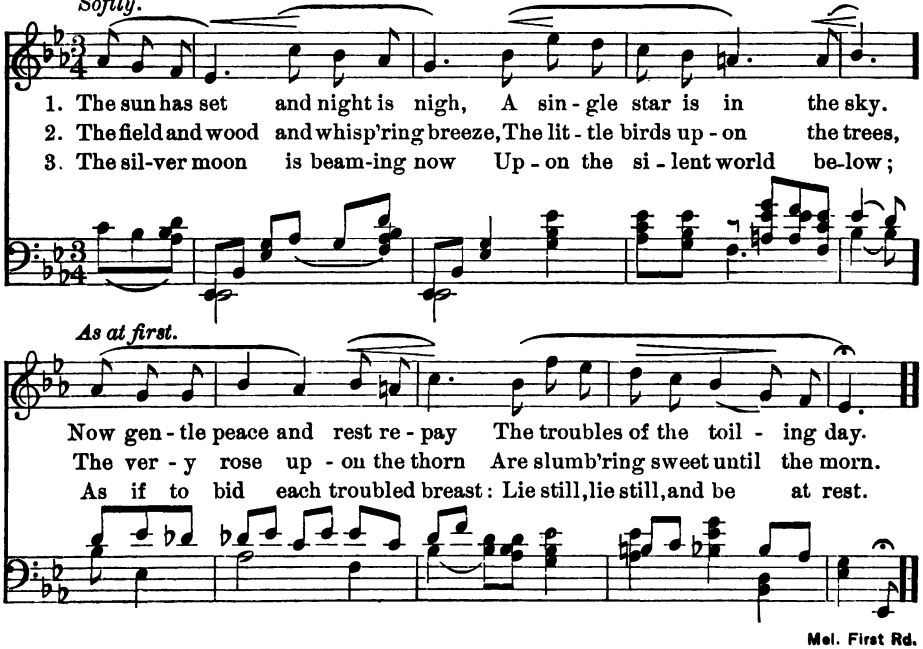
Brightly.


1. Mer - ry Spring, Will you bring Back the lit - tle birds to sing?
2. Win - ter's snow Had to go From the hills and vales be - low;
3. Moth - er said, "They're not dead, On - ly sleep - ing in their bed;
I am sad; Make me glad, Gen - tle, mer - ry, laugh-ing Spring.
Then the show'rs Make the flow'rs O - ver all the hill - sides grow.
When Spring rain Comes a - gain, Each one lifts its ti - ny head.

EVENING.

HOFFMANN VON FALLERSLEBEN. CARL REINECKE.

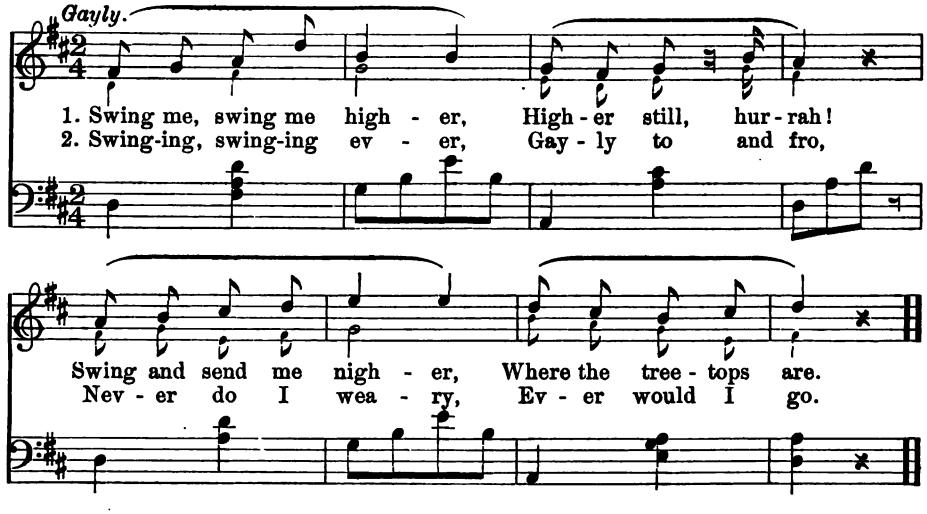
Moderately.

Softly.

1. The sun has set and night is nigh, A sin - gle star is in the sky.
2. The field and wood and whisp'ring breeze, The lit - tle birds up - on the trees,
3. The sil-ver moon is beam-ing now Up - on the si - lent world be-low;
As at first.
Now gen - tle peace and rest re - pay The troubles of the toil - ing day.
The ver - y rose up - on the thorn Are slumb'ring sweet until the morn.
As if to bid each troubled breast: Lie still, lie still, and be at rest.

SWING SONG.

J. ALTMANN. C. A. KERN.

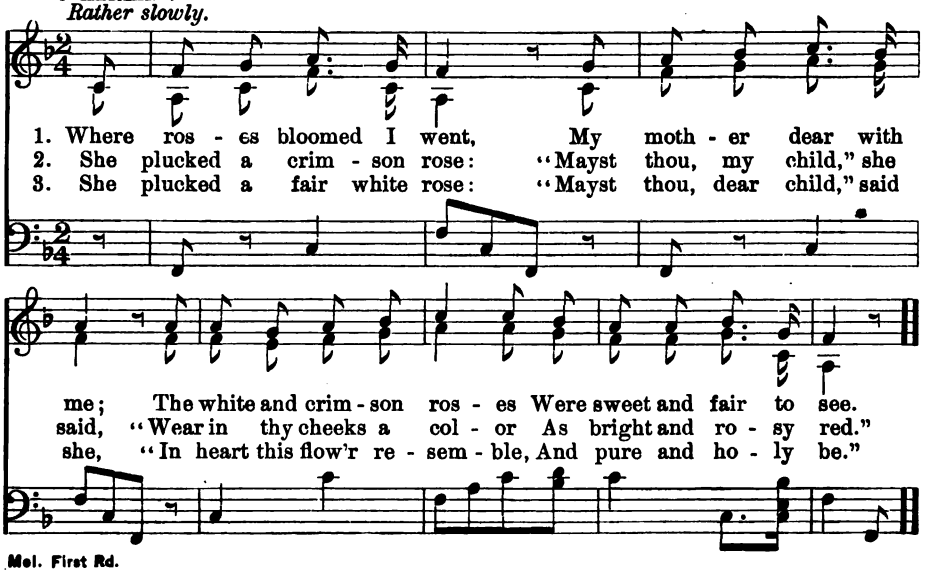
Gayly.


1. Swing me, swing me high - er, High - er still, hur - rah!
2. Swing-ing, swing-ing ev - er, Gay - ly to and fro,
Swing and send me nigh - er, Where the tree - tops are.
Nev - er do I wea - ry, Ev - er would I go.

THE ROSES.

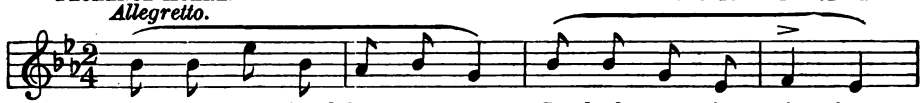
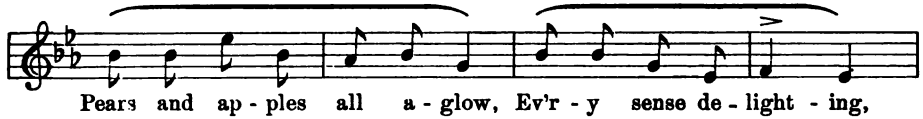
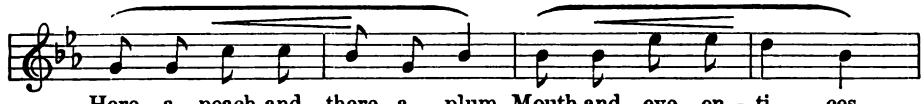
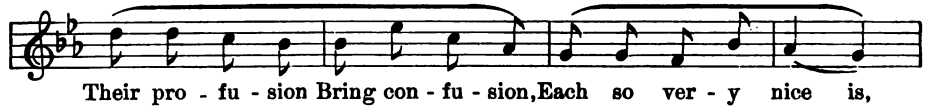
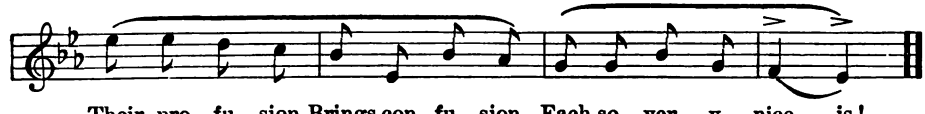
J. ALTMANN.

Rather slowly.


1. Where ros - es bloomed I went, My moth - er dear with
2. She plucked a crim - son rose: "Mayst thou, my child," she
3. She plucked a fair white rose: "Mayst thou, dear child," said
me; The white and crim - son ros - es Were sweet and fair to see.
said, "Wear in thy cheeks a col - or As bright and ro - sy red."
she, "In heart this flow'r re - sem - ble, And pure and ho - ly be."

AN ORCHARD SONG.

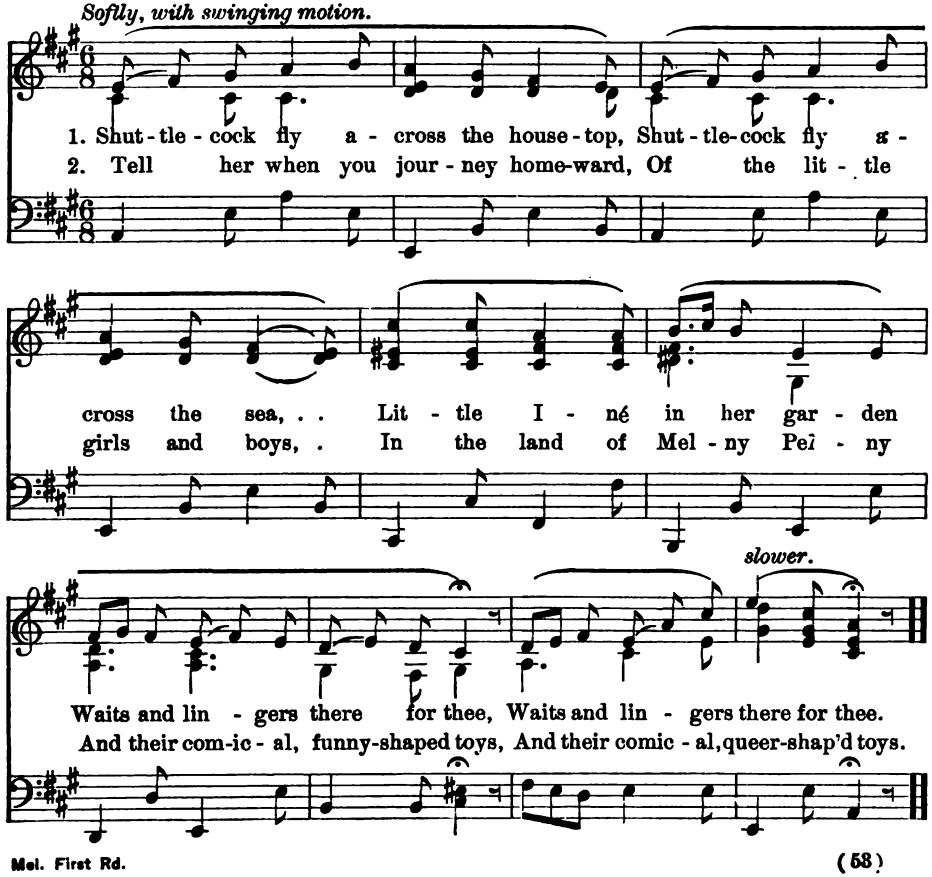
FLORENCE HOARE. JOSEPH L. ROECKEL.

Allegretto.

1. To the or - chard let us go, It looks so in - vit - ing.
2. First un - to the ap - ple tree We will pay a vis - it,
3. Lit - tle cheeks are like this plum, Round and soft and down - y,

Pears and ap - ples all a - glow, Ev'r - y sense de - light - ing,
Catch the ripe fruit care - ful - ly, See we do not miss it!
But like goose-berries when they'r glum, Rough of hair and frown - y.

Here a peach, and there a plum, Mouth and eye en - ti - ces,
Bas - kets too, and a - prons bring, Till they all are quite full,
If we would be fresh and fair, As the fruit we show - er,

Their pro - fu - sion Bring con - fu - sion, Each so ver - y nice is,
Au-tumn's treas-ure Gives such pleas-ure It is so de - light - ful,
We must ev - er smile, and nev - er, Nev - er once turn sour.

Their pro - fu - sion Brings con - fu - sion, Each so ver - y nice is!
Au-tumn's treas-ure Give such pleas - ure, It is so de - light - ful!
We must ev - er smile and nev - er, Nev-er once turn sour!

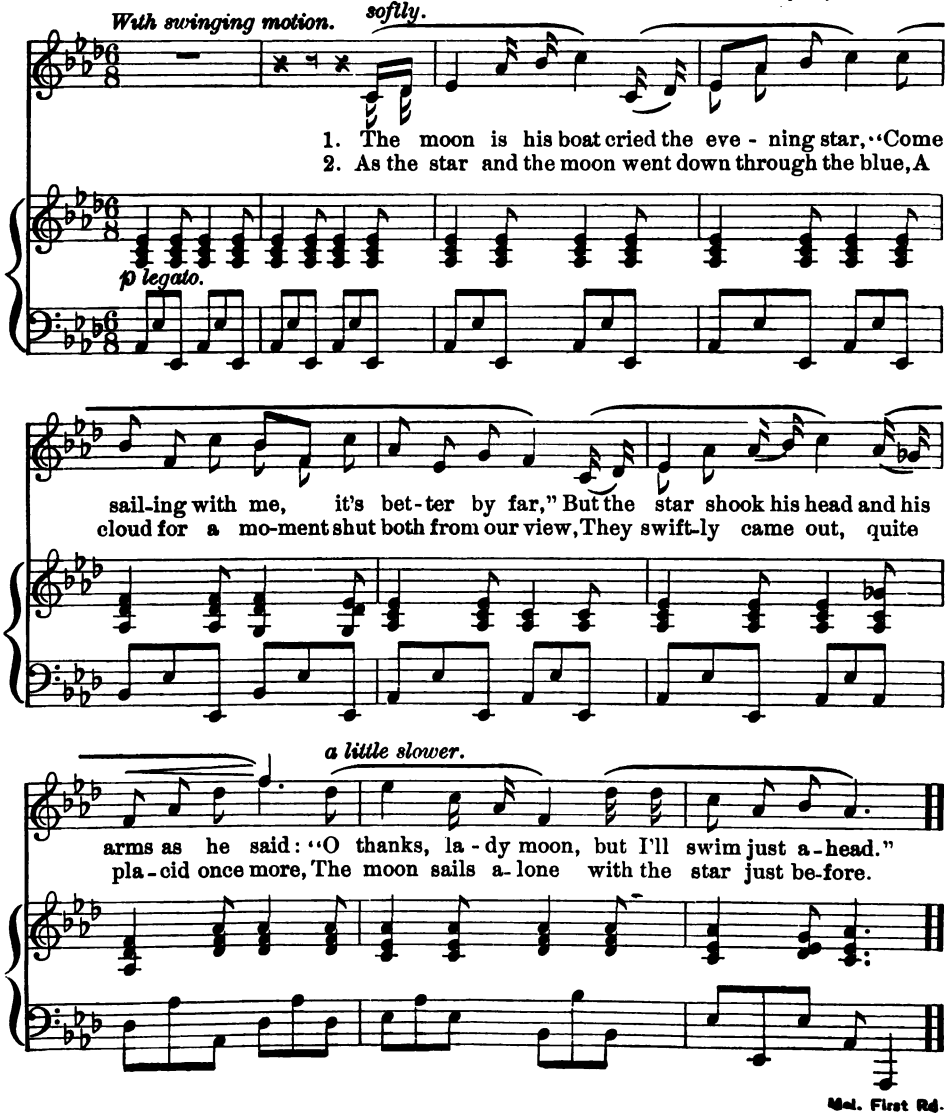
PART II.

I.

SHUTTLECOCK SONG.

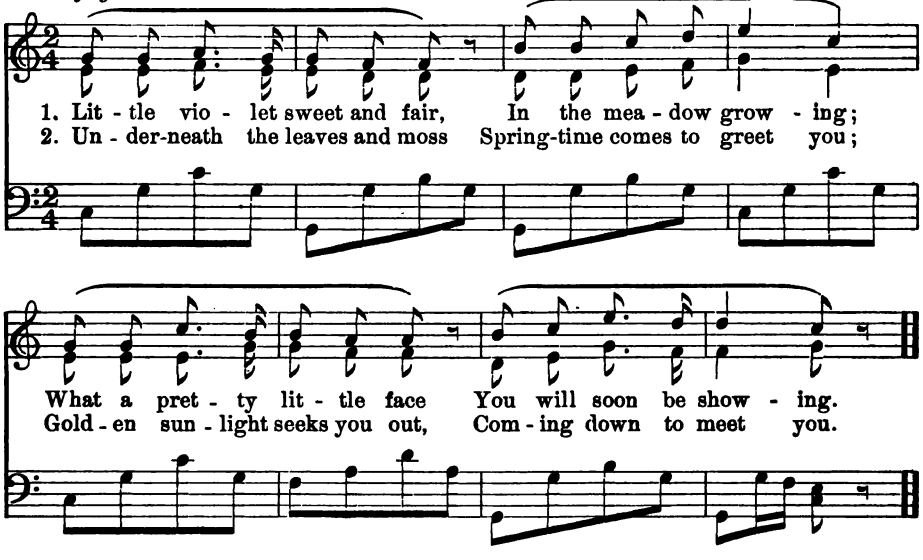
CHRISTENE WOOD BULLWINKLE. CHRISTENE WOOD BULLWINKLE.

Softly, with swinging motion.
1. Shut - tle - cock fly a - cross the house - top, Shut - tle - cock fly a -
2. Tell her when you jour - ney home - ward, Of the lit - tle
cross the sea, . . Lit - tle I - né in her gar - den
girls and boys, . In the land of Mel - ny Pei - ny
slower.
Waits and lin - gers there for thee, Waits and lin - gers there for thee.
And their com - ic - al, funny - shaped toys, And their comic - al, queer - shap'd toys.

THE INVITATION.

L. E. CHITTENDEN. E. R. KROEGER. Op. 58, No. 10.

With swinging motion.
softly.
1. The moon is his boat cried the eve - ning star, "Come
2. As the star and the moon went down through the blue, A
p legato.
sail-ing with me, it's bet-ter by far," But the star shook his head and his
cloud for a mo-ment shut both from our view, They swift-ly came out, quite
a little slower.
arms as he said: "O thanks, la - dy moon, but I'll swim just a-head."
pla - cid once more, The moon sails a- lone with the star just be-fore.

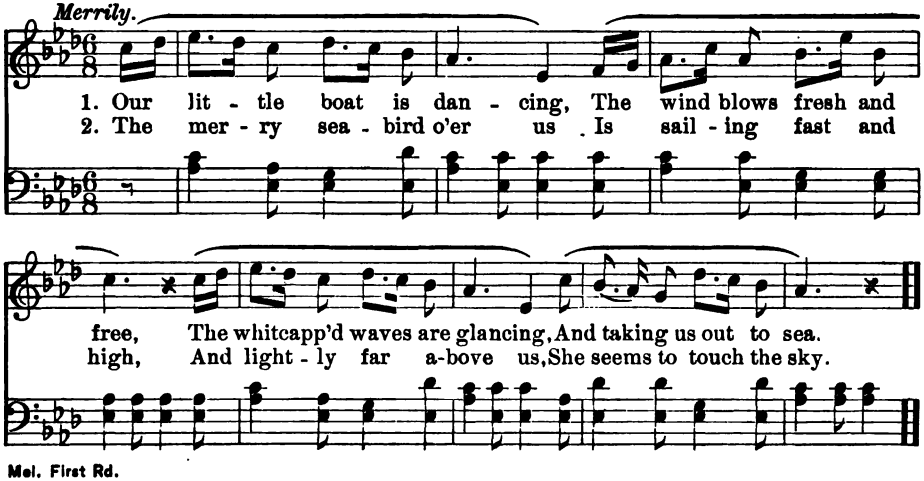
THE VIOLET.

Softly. German Melody, Arr.


1. Lit - tle vio - let sweet and fair, In the mea - dow grow - ing;
2. Un - der-neath the leaves and moss Spring-time comes to greet you;
What a pret - ty lit - tle face You will soon be show - ing.
Gold - en sun - light seeks you out, Com - ing down to meet you.

AT SEA.

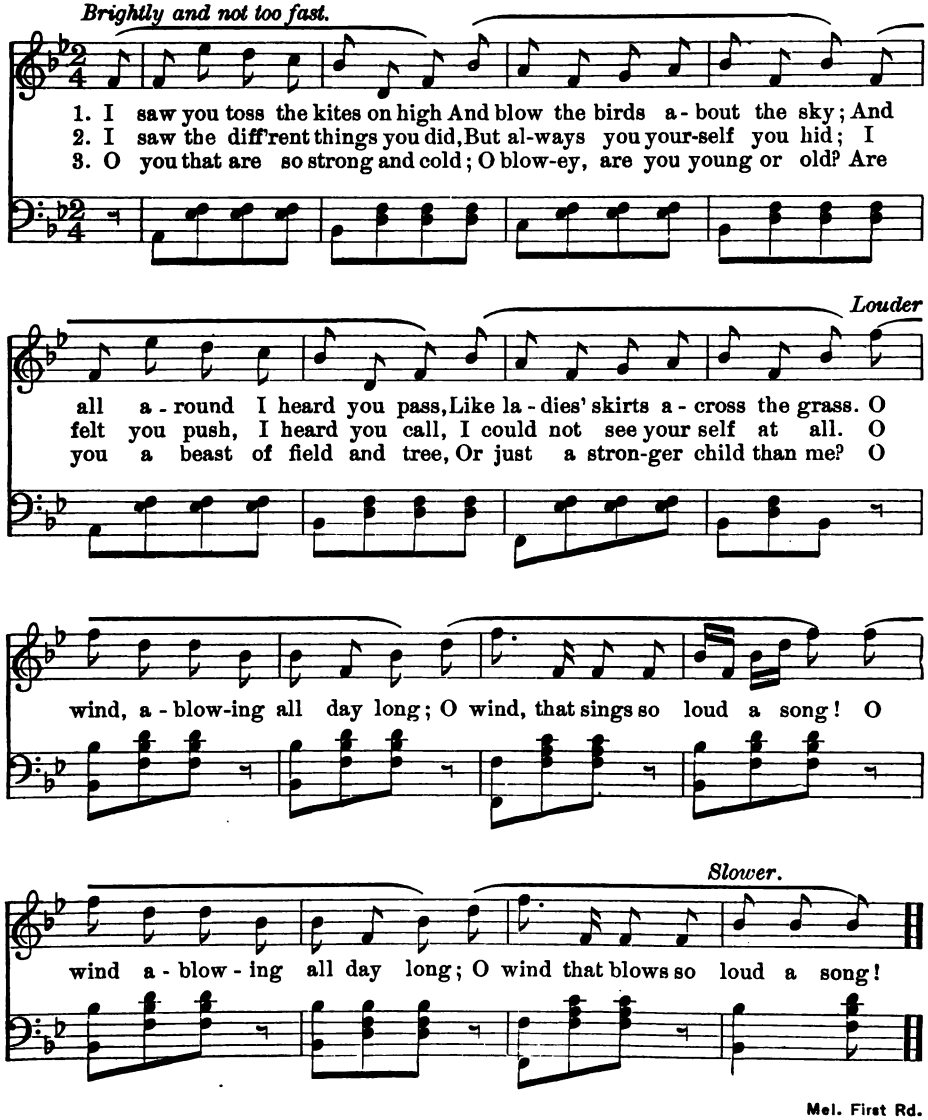
Merrily.


1. Our lit - tle boat is dan - cing, The wind blows fresh and
2. The mer - ry sea - bird o'er us Is sail - ing fast and
free, The whitcapp'd waves are glancing, And taking us out to sea.
high, And light - ly far a-bove us, She seems to touch the sky.

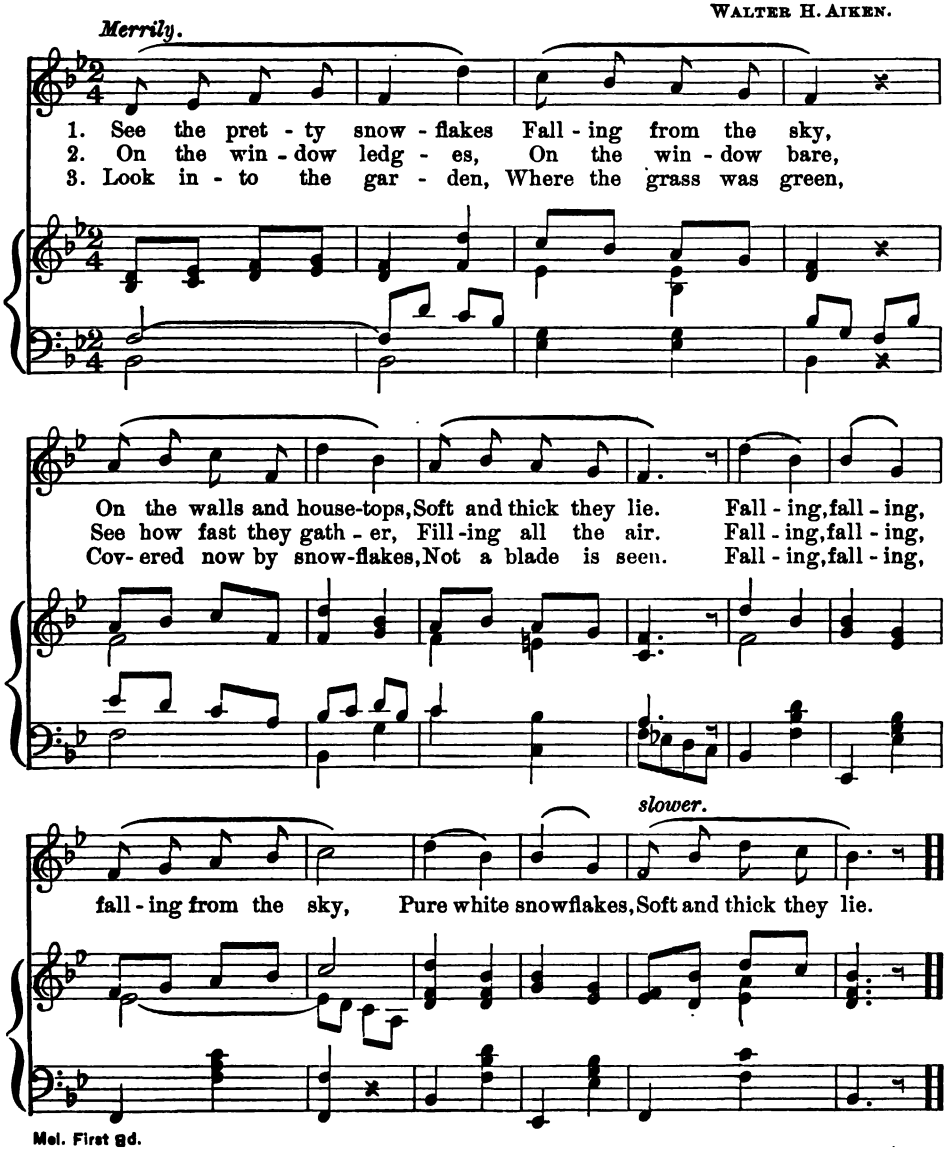
THE WIND.

ROBERT LOUIS STEVENSON. French Child's Song.

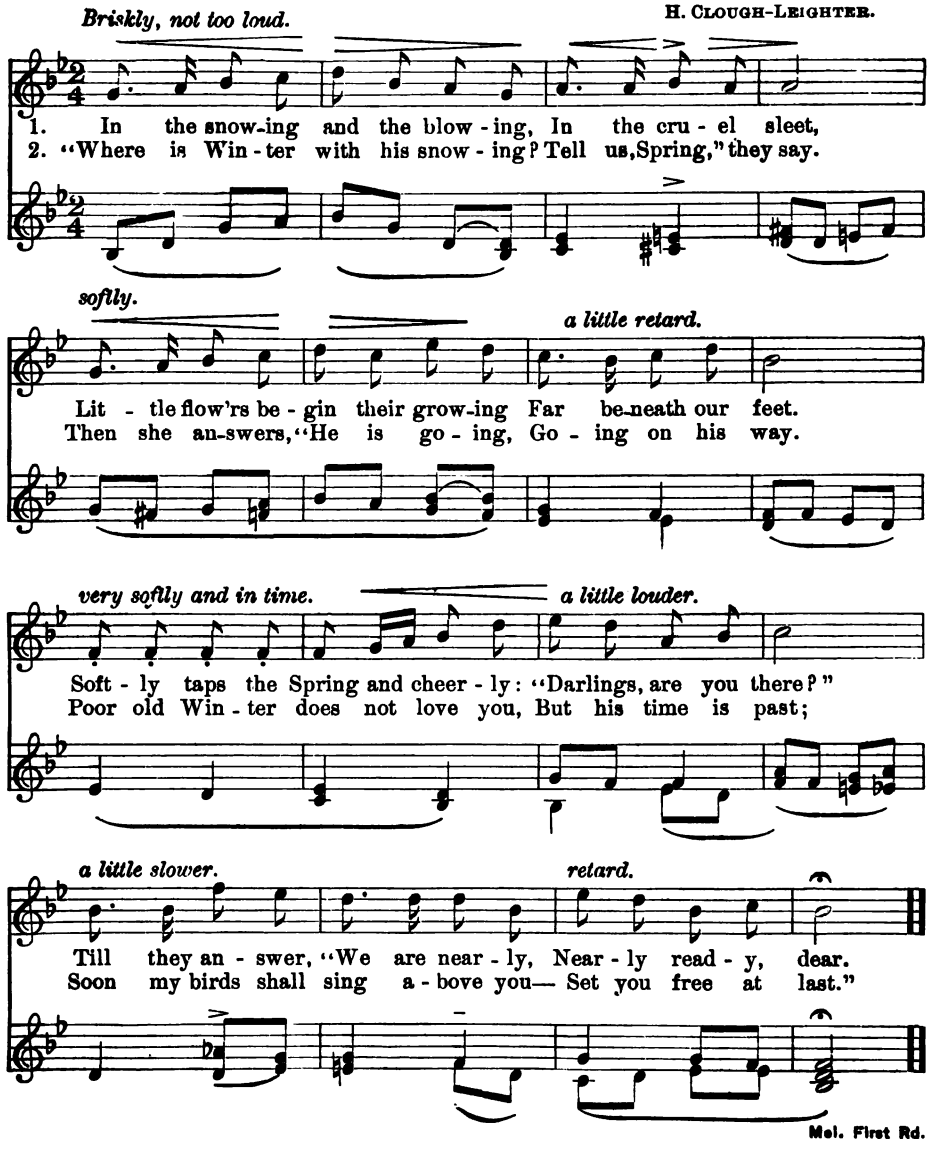
Brightly and not too fast.


1. I saw you toss the kites on high And blow the birds a - bout the sky; And
2. I saw the diff'rent things you did, But al-ways you your-self you hid; I
3. O you that are so strong and cold; O blow-ey, are you young or old? Are
Louder
all a - round I heard you pass, Like la - dies' skirts a - cross the grass. O
felt you push, I heard you call, I could not see your self at all. O
you a beast of field and tree, Or just a stron-ger child than me? O
wind, a - blow-ing all day long; O wind, that sings so loud a song! O
Slower.
wind a - blow - ing all day long; O wind that blows so loud a song!

SNOWFLAKES.

WALTER H. AIKEN.

Merrily.
1. See the pret - ty snow - flakes Fall - ing from the sky,
2. On the win - dow ledg - es, On the win - dow bare,
3. Look in - to the gar - den, Where the grass was green,
On the walls and house-tops, Soft and thick they lie. Fall - ing, fall - ing,
See how fast they gath - er, Fill - ing all the air. Fall - ing, fall - ing,
Cov - ered now by snow-flakes, Not a blade is seen. Fall - ing, fall - ing,
slower.
fall - ing from the sky, Pure white snowflakes, Soft and thick they lie.

Mel. First ed.

SPRING'S CALL.

Briskly, not too loud.
H. CLOUGH-LEIGHTER.
1. In the snow-ing and the blow - ing, In the cru - el sleet,
2. "Where is Win - ter with his snow - ing? Tell us, Spring," they say.
softly.
a little retard.
Lit - tle flow'rs be - gin their grow-ing Far be-neath our feet.
Then she an-swers, "He is go - ing, Go - ing on his way.
very softly and in time.
a little louder.
Soft - ly taps the Spring and cheer - ly: "Darlings, are you there?"
Poor old Win - ter does not love you, But his time is past;
a little slower.
retard.
Till they an - swer, "We are near - ly, Near - ly read - y, dear.
Soon my birds shall sing a - bove you— Set you free at last."

Mel. First Rd.

II.

The Scale.

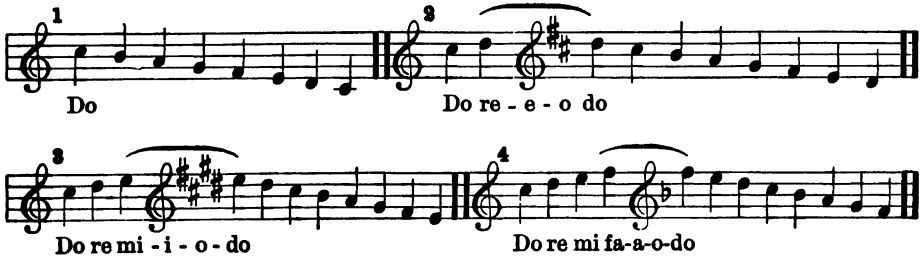
The scale forms the basis of all music. It is the universal song. It is the same in all keys; the starting point in every key is Do. Do may be placed on any staff degree.

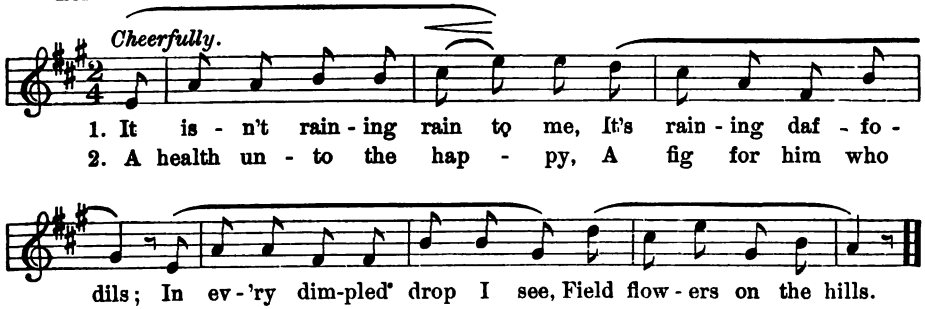
The key-signature need not be explained here. Its use is to indicate the position of Do on the staff. The last sharp is always on Ti (seven of the scale). The last flat is always on Fa (four of the scale).

Object of these Exercises:

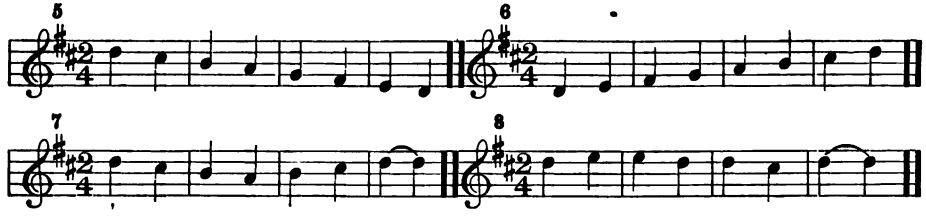
1. To give the power to sing melodies with syllables.

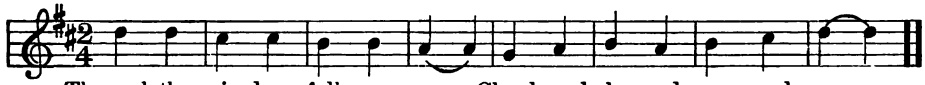
2. To give the power to hold the pitch of any scale tone, and to sing the scale from this new pitch as Do.

3. For practice in unison and for individual test.

A RAIN SONG.

ROBERT LOVEMAN.

Cheerfully.
1. It is - n't rain - ing rain to me, It's rain - ing daf - fo -
2. A health un - to the hap - py, A fig for him who
dils; In ev - 'ry dim-pled drop I see, Field flow - ers on the hills.
frets; It is - n't rain - ing rain to me, It's rain - ing vi - o - lets.

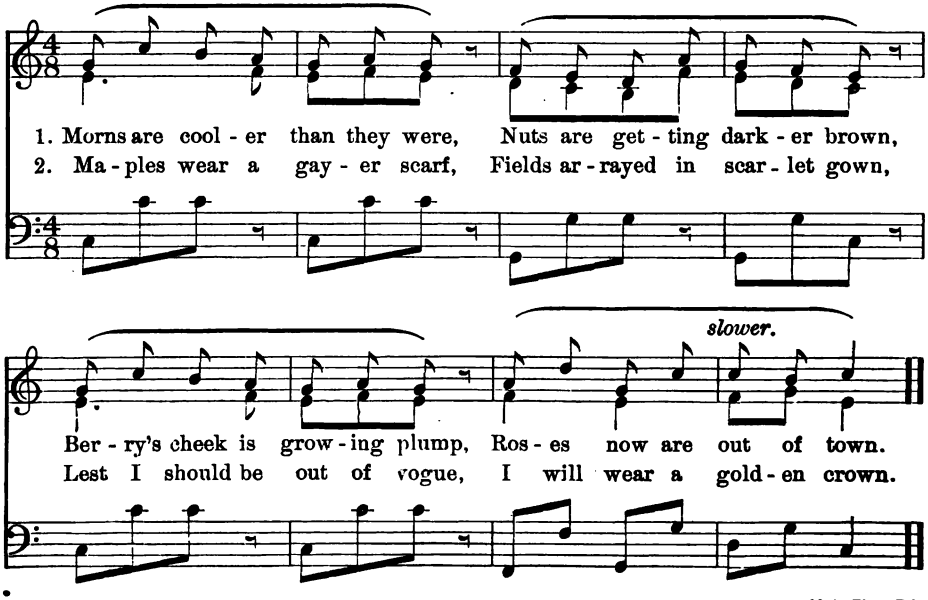
Studies in Meter.

For practice in $\frac{2}{4}$ and in holding one tone two beats (♩ ♩).

WHAT FOLKS CAN SEE.



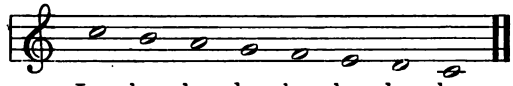
Through the win-dows folks can see Clouds and sky and you and me.

AUTUMN.

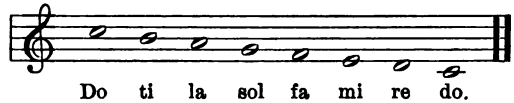

1. Morns are cool - er than they were, Nuts are get - ting dark - er brown,
2. Ma - ples wear a gay - er scarf, Fields ar - rayed in scar - let gown,
slower.
Ber - ry's cheek is grow - ing plump, Ros - es now are out of town.
Lest I should be out of vogue, I will wear a gold - en crown.

Tone Study by Dictation.

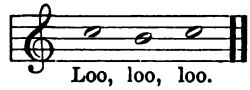
Before each lesson in reading from the notes the teacher should give a brief series of dictations, thus: The teacher sings: —



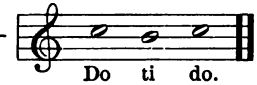
Loo, loo, loo, loo, loo, loo, loo, loo.

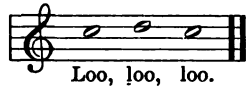
calling the tones *loo*, or using any other syllable name she may prefer. Shs then says, "What did I sing?" The children reply, "The scale down." Then the teacher says, "You sing it," and the children sing, giving the names of the tones, thus: —

Do ti la sol fa mi re do.

From this point onward, the teacher sings brief melodic successions of tones, using a vowel or neutral syllable, and the children respond by singing the same, naming the tones, thus: —

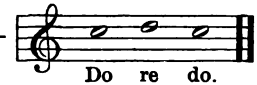
Teacher sings: — 

Loo, loo, loo.

pupils sing: —

Do ti do.

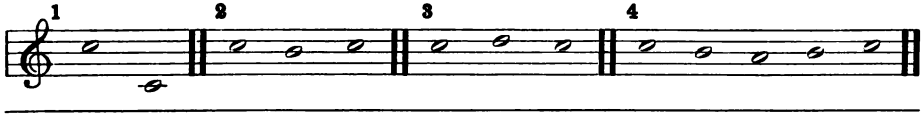
Teacher sings: — 

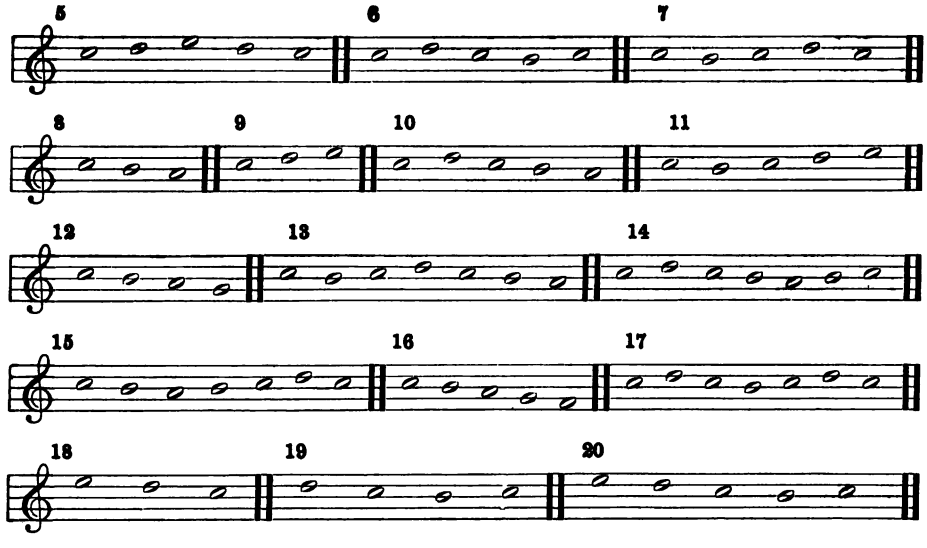
Loo, loo, loo.

pupils sing: — 

Do re do.

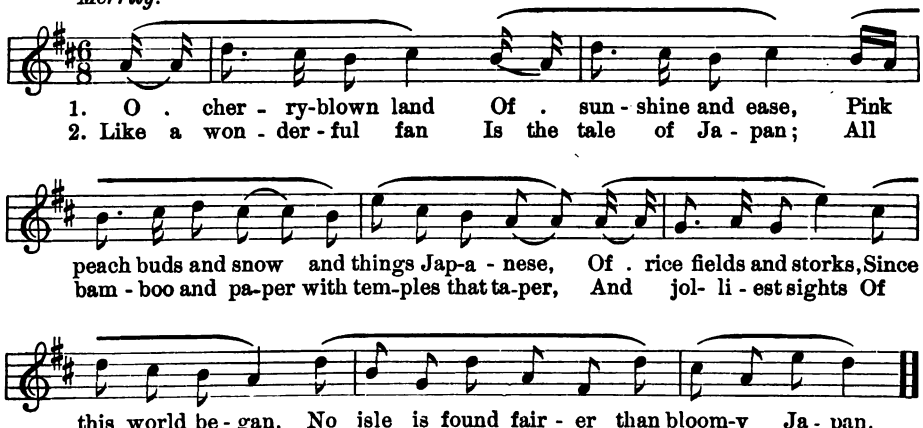
These exercises are given in the key of C, but as a matter of ear training it makes no difference what pitch is taken for the first tone, provided, however, that it be high, pure, and entirely in tune, so that the children can perceive clearly what the relation of the tone is.

Daily Oral Dictation. — The teacher sings the exercise with loo. The pupils respond by singing the same tones, giving the syllables. The pitch of the exercise may be varied to suit the teacher's voice.

NOTE. Begin each day with No. 1. Add each day one or more new exercises. Repeat the more difficult ones daily. In a short time the ear will be sufficiently trained to detect each combination instantly.

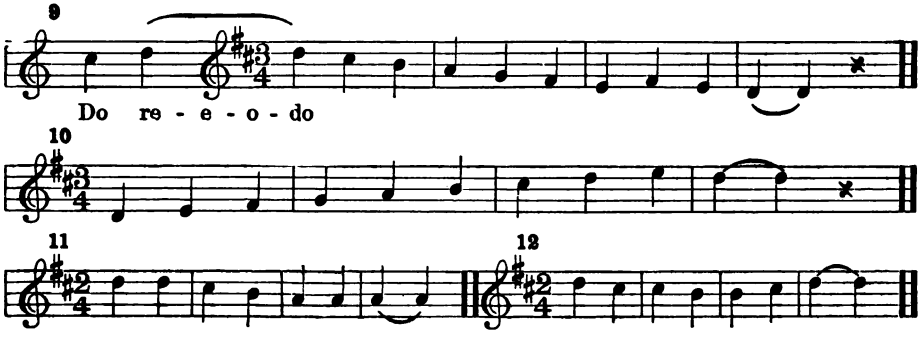


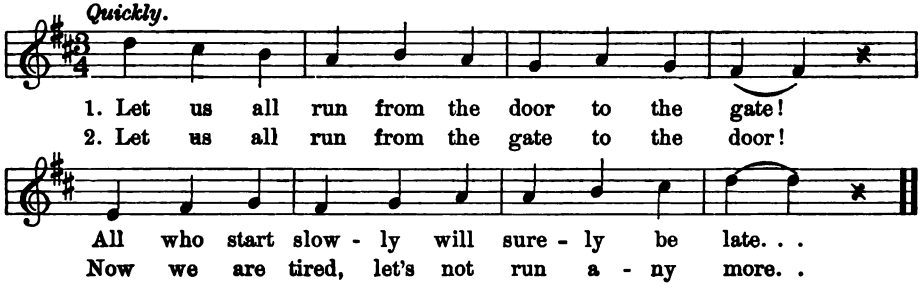
BLOOMY JAPAN.

CHRISTENE WOOD BULLWINKLE.

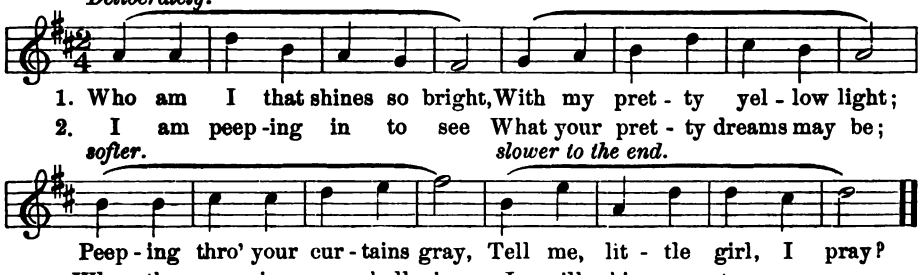
Merrily.

1. O . cher - ry-blown land Of . sun - shine and ease, Pink
2. Like a won - der - ful fan Is the tale of Ja - pan; All
peach buds and snow and things Jap-a - nese, Of . rice fields and storks, Since
bam - boo and pa-per with tem-ples that ta-per, And jol- li - est sights Of
this world be - gan, No isle is found fair - er than bloom-y Ja - pan.
lan - terns and kites, Moon - ba - bies and blos-soms and ti - ni - est trees.

Melody Studies.

1. For practice in giving the scale tones in any order.
2. For study of three-part measure.
3. For practice in holding the tone while giving two beats.

THE RACE.

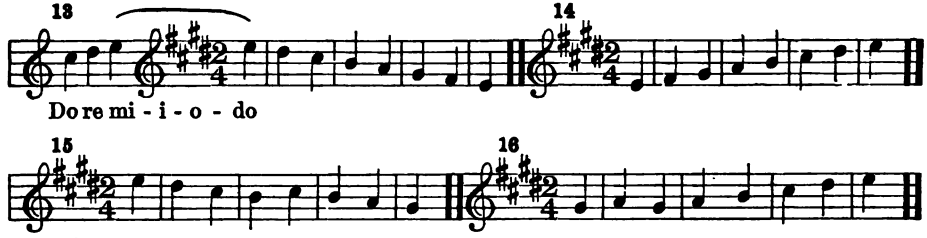

Quickly.
1. Let us all run from the door to the gate!
2. Let us all run from the gate to the door!
All who start slow - ly will sure - ly be late. . .
Now we are tired, let's not run a - ny more. .

THE MOON.

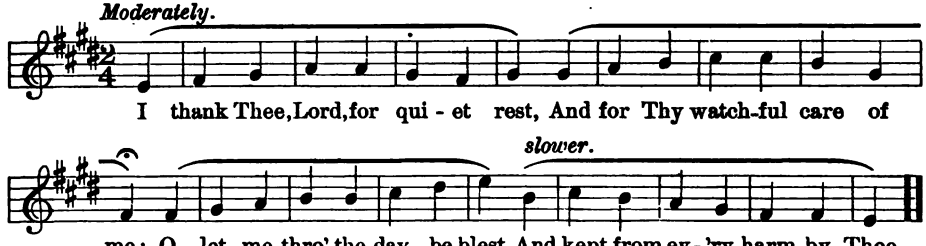

Deliberately.
1. Who am I that shines so bright, With my pret - ty yel - low light;
2. I am peep - ing in to see What your pret - ty dreams may be;
softer.
slower to the end.
Peep - ing thro' your cur - tains gray, Tell me, lit - tle girl, I pray?
When the morn - ing sun shall rise I will whis - per to your eyes.

Studies in $\frac{2}{4}$ Meter.

These studies illustrate beginning on the unaccented beat.

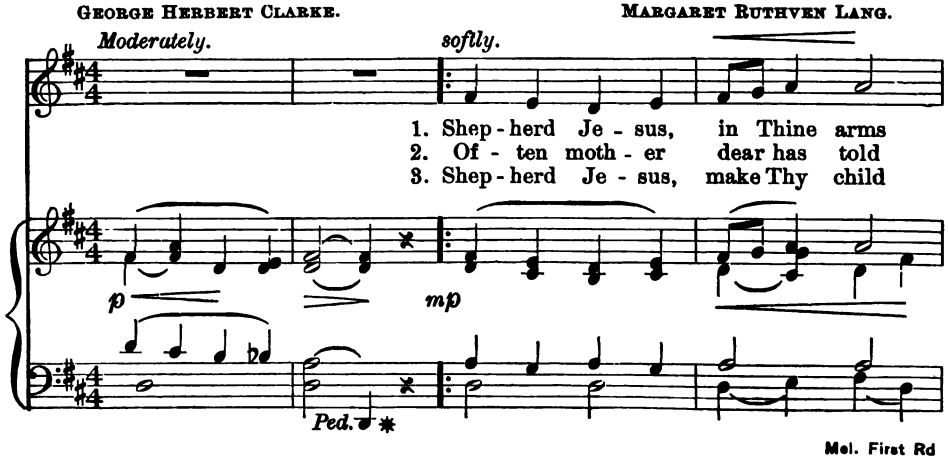
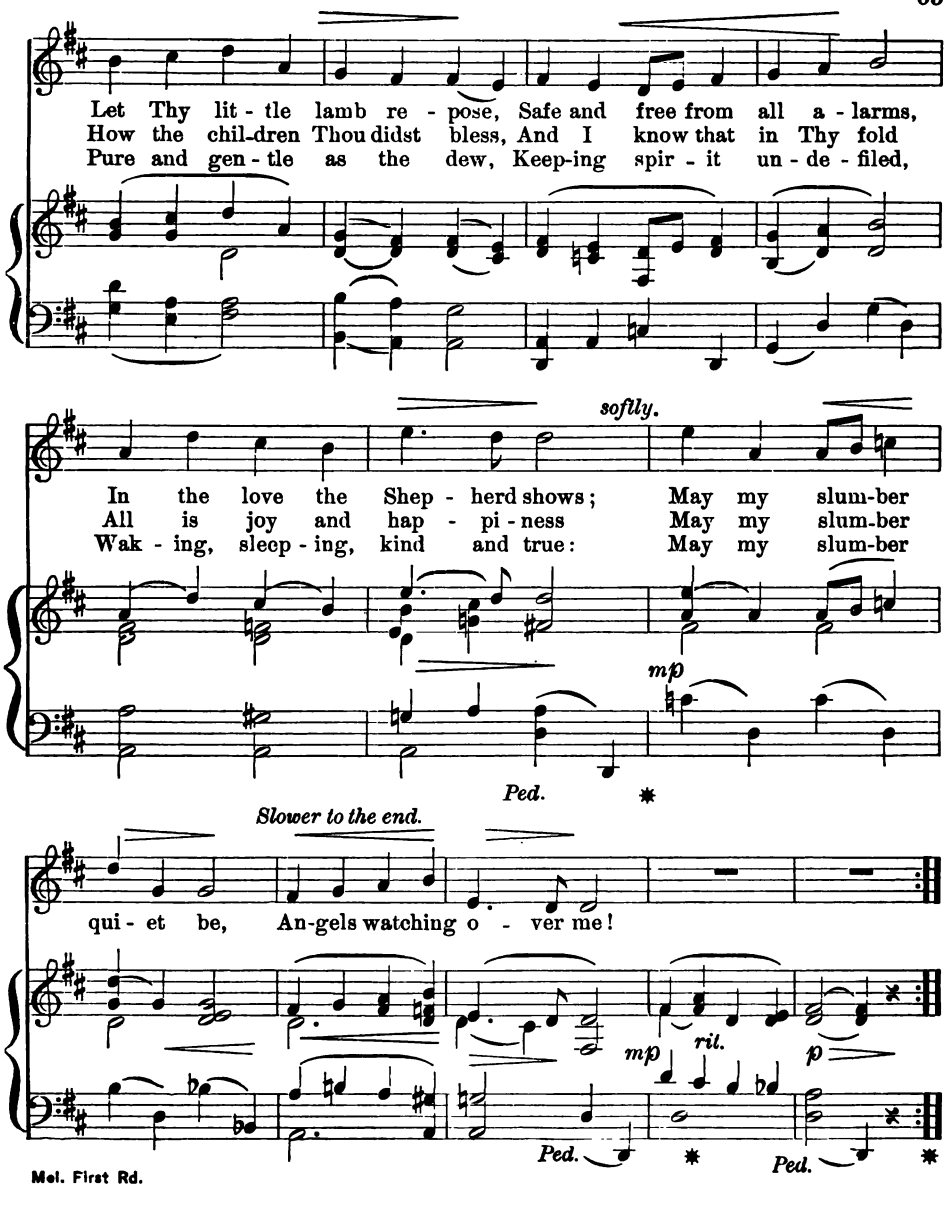


A SONG OF THANKFULNESS.


Moderately.
I thank Thee, Lord, for qui - et rest, And for Thy watch-ful care of
slower.
me; O let me thro' the day be blest, And kept from ev - 'ry harm by Thee.

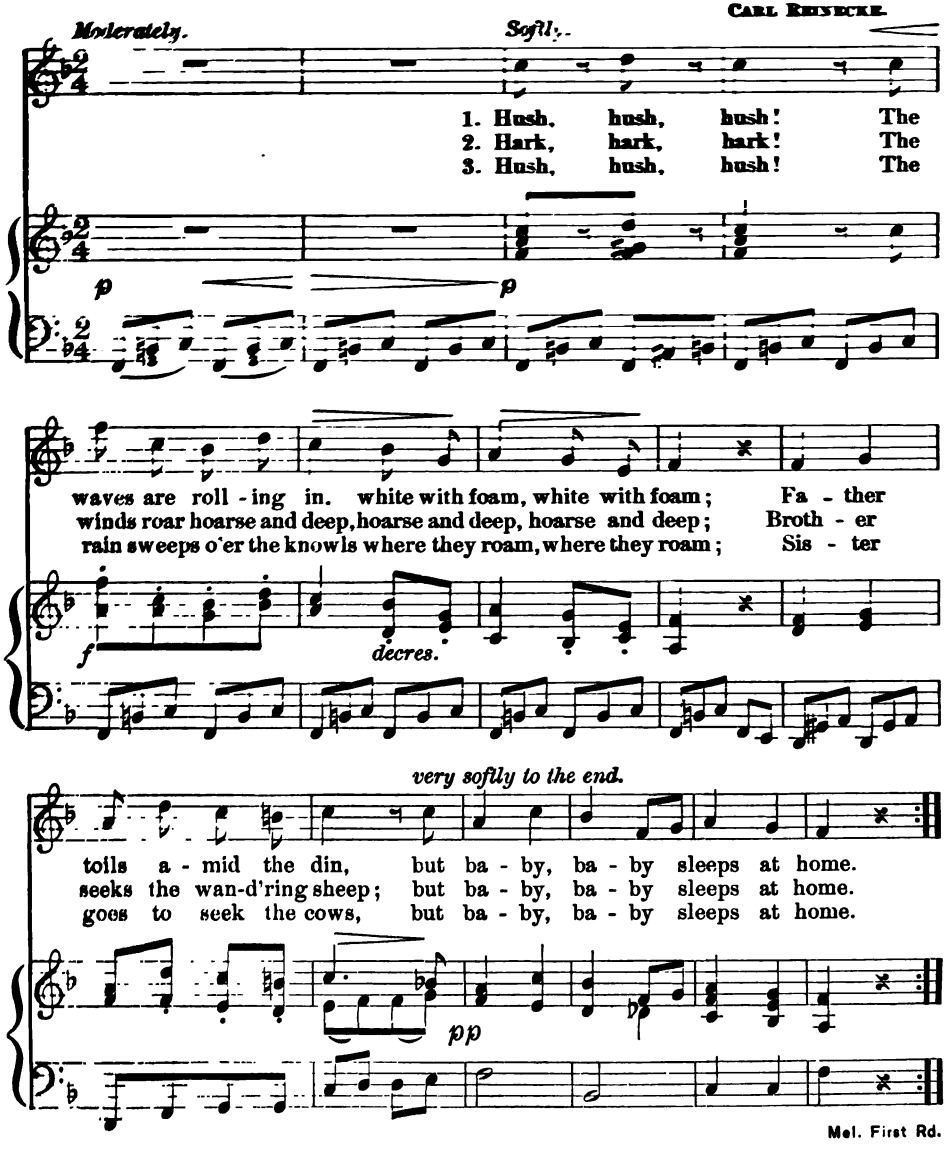
A CHILD'S EVENING HYMN.

GEORGE HERBERT CLARKE. MARGARET RUTHVEN LANG.



Let Thy lit - tle lamb re - pose, Safe and free from all a - larms,
How the chil-dren Thou didst bless, And I know that in Thy fold
Pure and gen - tle as the dew, Keep-ing spir - it un - de - filed,
softly.
In the love the Shep - herd shows; May my slum-ber
All is joy and hap - pi - ness May my slum-ber
Wak - ing, sleep - ing, kind and true: May my slum-ber
mp
Ped.
Slower to the end.
qui - et be, An-gels watching o - ver me!
mp
ril.
p
Ped.
Ped.

GAELIC LULLABY.

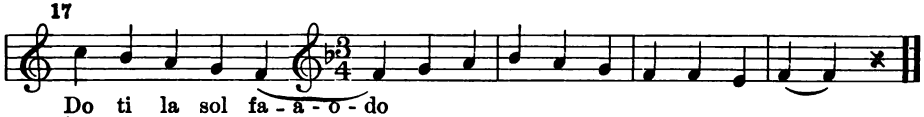
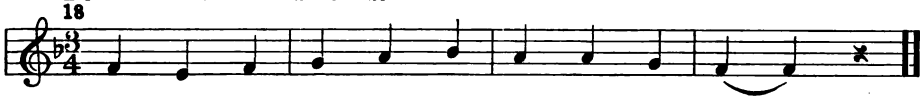
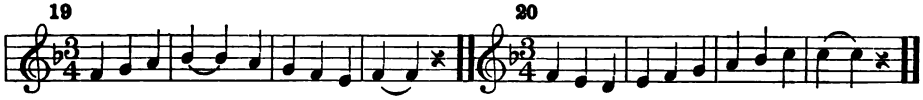
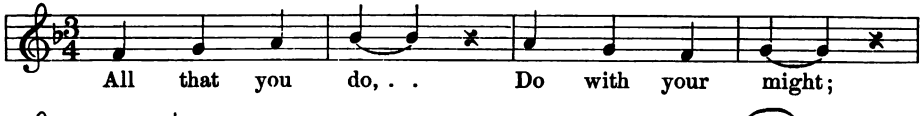
CARL REINECKE.

Moderately.
Softly.
1. Hush, hush, hush! The
2. Hark, hark, hark! The
3. Hush, hush, hush! The
p
p
waves are roll - ing in. white with foam, white with foam; Fa - ther
winds roar hoarse and deep, hoarse and deep, hoarse and deep; Broth - er
rain sweeps o'er the knowls where they roam, where they roam; Sis - ter
f
decres.
very softly to the end.
toils a - mid the din, but ba - by, ba - by sleeps at home.
seeks the wan-d'ring sheep; but ba - by, ba - by sleeps at home.
goes to seek the cows, but ba - by, ba - by sleeps at home.
pp

III.

Melody Studies.

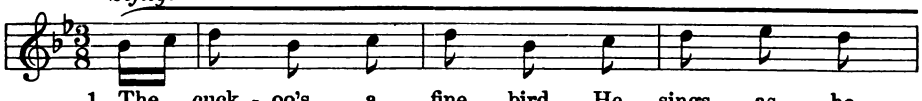
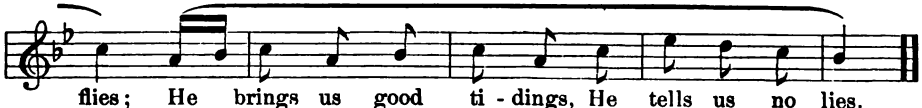
(1) for practice in more rapid reading of scale successions, (2) in marking the meter, (3) in holding the tone while two beats are given.

Attention should be directed to the rest. In beginning the work do not omit to get the Do of the exercise as indicated. This is a valuable ear training practice.

17

18

19 20

THE BEST WAY.

THE CUCKOO.

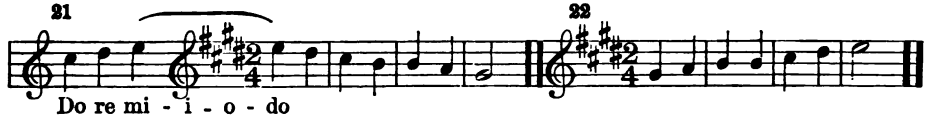
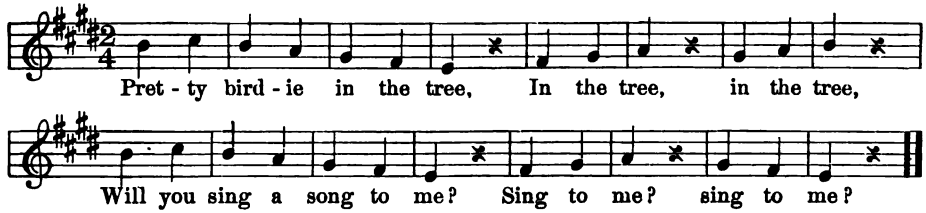
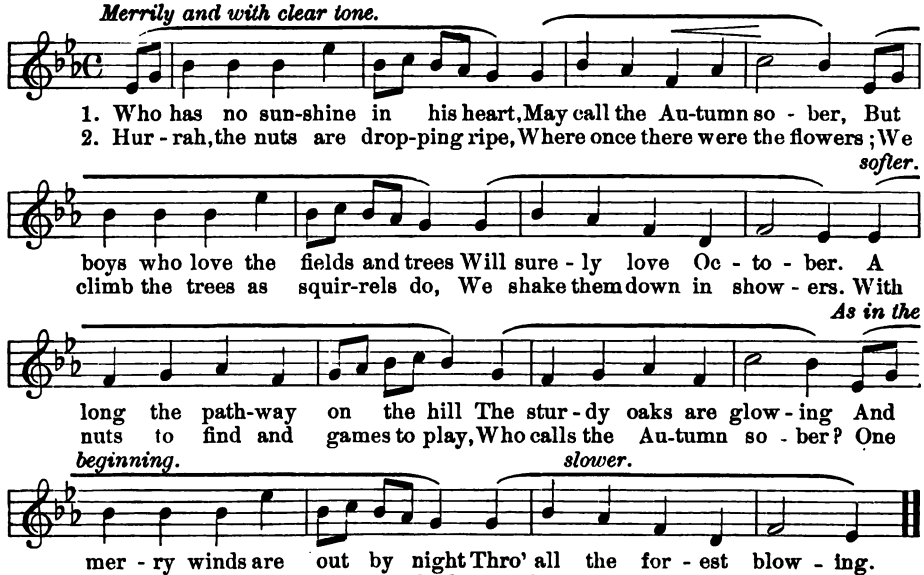
Old Rhyme.

Softly.

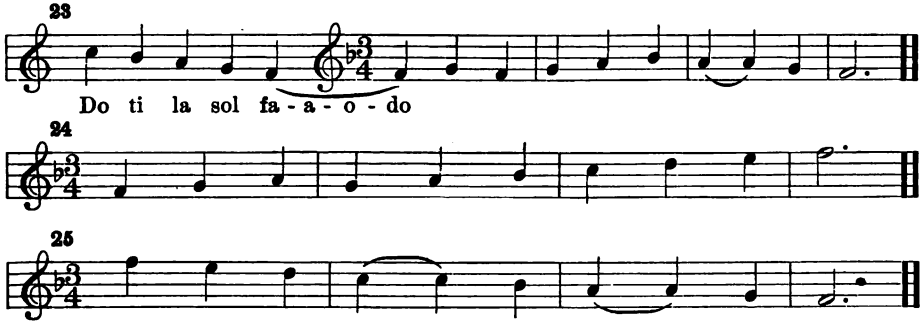


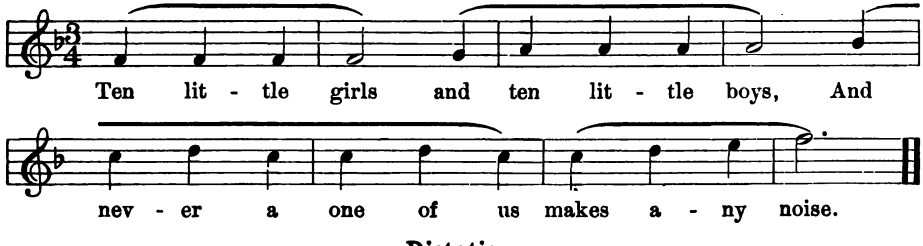
Metric Studies.

Mark the measure carefully. Sing rapidly and freely. Sing Exercises 21 and 22 as one exercise of two phrases, after singing them separately.

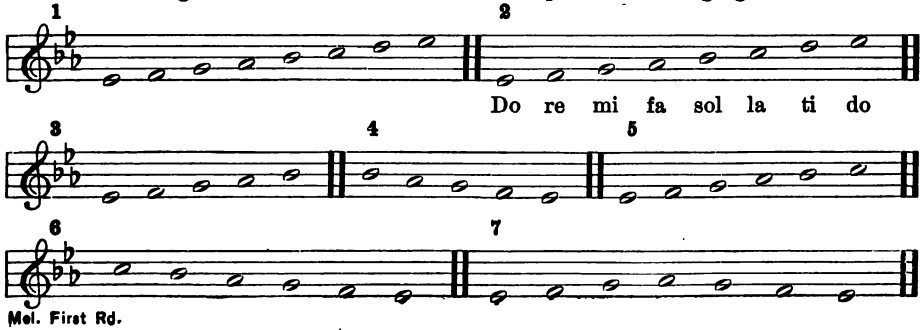
21 **22**

A LITTLE CONCERT.

AUTUMN.

Merrily and with clear tone.
1. Who has no sun-shine in his heart, May call the Au-tumn so - ber, But
2. Hur - rah, the nuts are drop-ping ripe, Where once there were the flowers; We
softer.
boys who love the fields and trees Will sure - ly love Oc - to - ber. A
climb the trees as squir-rels do, We shake them down in show - ers. With
As in the
long the path-way on the hill The stur - dy oaks are glow - ing And
nuts to find and games to play, Who calls the Au-tumn so - ber? One
beginning.
slower.
mer - ry winds are out by night Thro' all the for - est blow - ing.
needs to play a - bout the fields To love the brave Oc - to - ber.

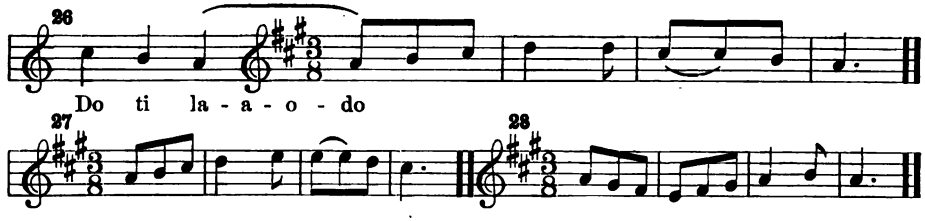
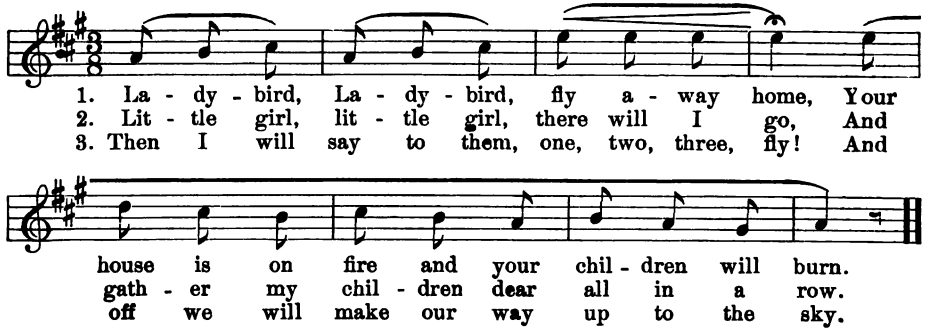
Studies Introducing ♩ ♩ and 𝅗𝅥.

For practice in singing scale-successions freely, and marking the accents. In singing the tied notes the effect of a single half note must be obtained. This presentation familiarizes the pupil with the effect of two or more beats to a single tone.

TEN PLUS TEN.



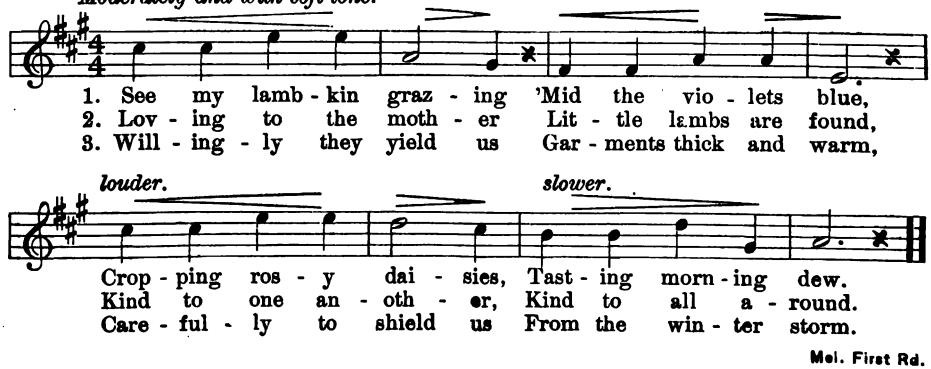
Dictation.

Teacher sings with loo. Pupils imitate singing:

Phrases in $\frac{3}{8}$ Meter.

Observe the groups in which two beats must be given to the tied notes.

LADY BIRD.

1. La - dy - bird, La - dy - bird, fly a - way home, Your
2. Lit - tle girl, lit - tle girl, there will I go, And
3. Then I will say to them, one, two, three, fly! And
house is on fire and your chil - dren will burn.
gath - er my chil - dren dear all in a row.
off we will make our way up to the sky.

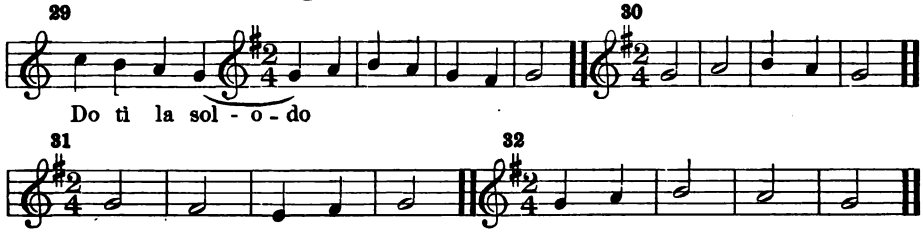
THE LITTLE LAMB.

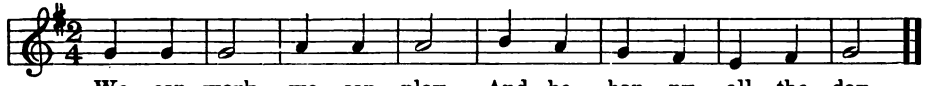
Moderately and with soft tone.


1. See my lamb - kin graz - ing 'Mid the vio - lets blue,
2. Lov - ing to the moth - er Lit - tle lambs are found,
3. Will - ing - ly they yield us Gar - ments thick and warm,
louder.
slower.
Crop - ping ros - y dai - sies, Tast - ing morn - ing dew.
Kind to one an - oth - er, Kind to all a - round.
Care - ful - ly to shield us From the win - ter storm.

Studies in $\frac{2}{4}$.

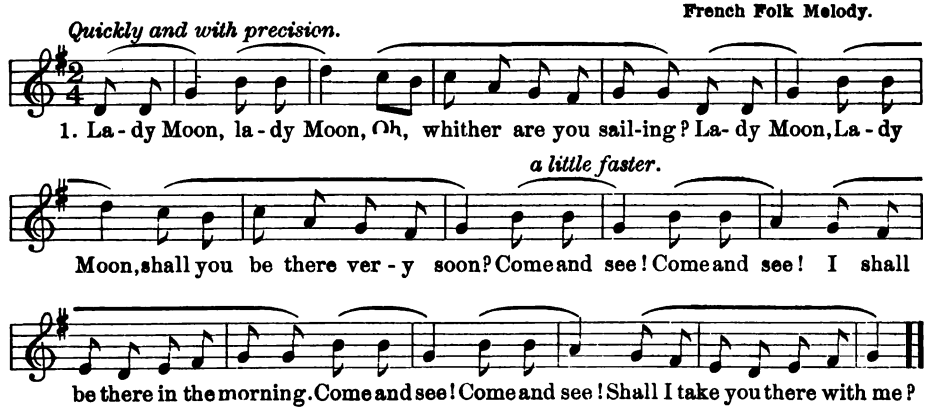
In these exercises the half note requiring two beats replaces the tied quarters of previous examples ($\frac{2}{4}$ equals $\frac{1}{4}$ $\frac{1}{4}$). The children being now familiar with scale exercises in general, the teacher should see that *each individual* in the class can sing the exercises and mark the meter correctly.

With $\frac{2}{4}$ This equals $\frac{1}{4}$ $\frac{1}{4}$

WHAT WE CAN DO.



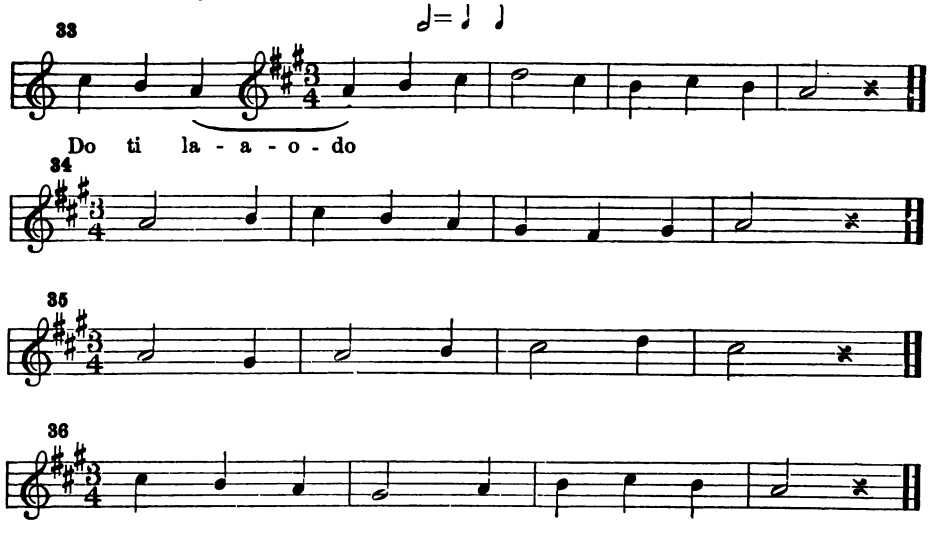
THE MOON'S JOURNEY.

French Folk Melody.

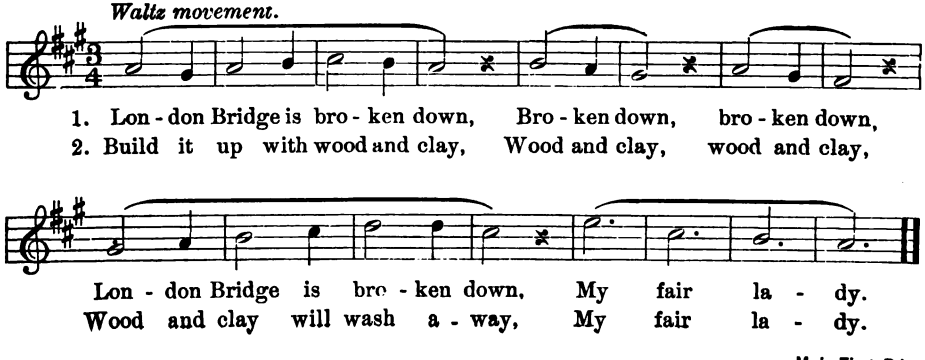

Quickly and with precision.
1. La - dy Moon, la - dy Moon, Oh, whither are you sail-ing? La- dy Moon, La - dy
a little faster.
Moon, shall you be there ver - y soon? Come and see! Come and see! I shall
be there in the morning. Come and see! Come and see! Shall I take you there with me?

Phrases in $\frac{3}{4}$ introducing d q

In these exercises the half-note and the quarter appear in the same measure. Marking the meter correctly becomes more difficult. See that each individual sings and beats correctly.

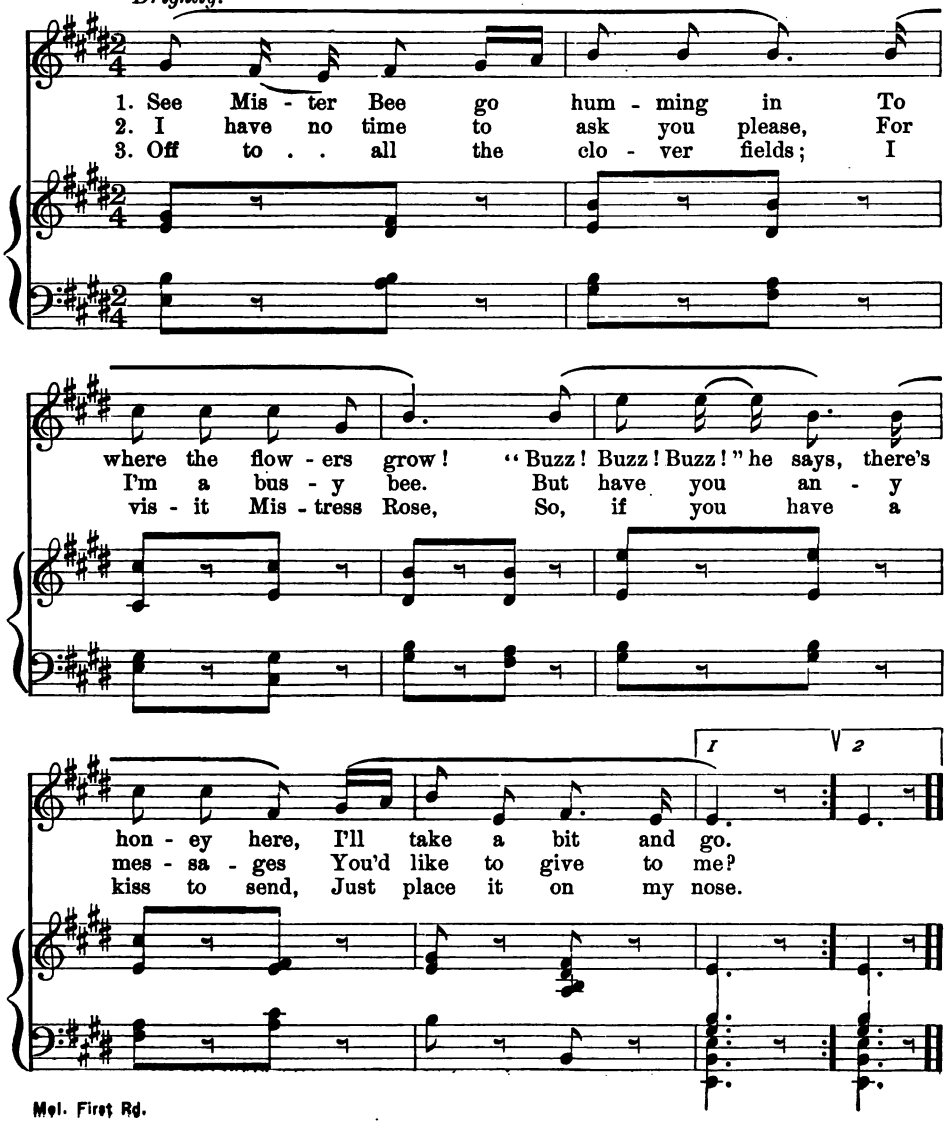


WHAT HAPPENED TO LONDON BRIDGE.

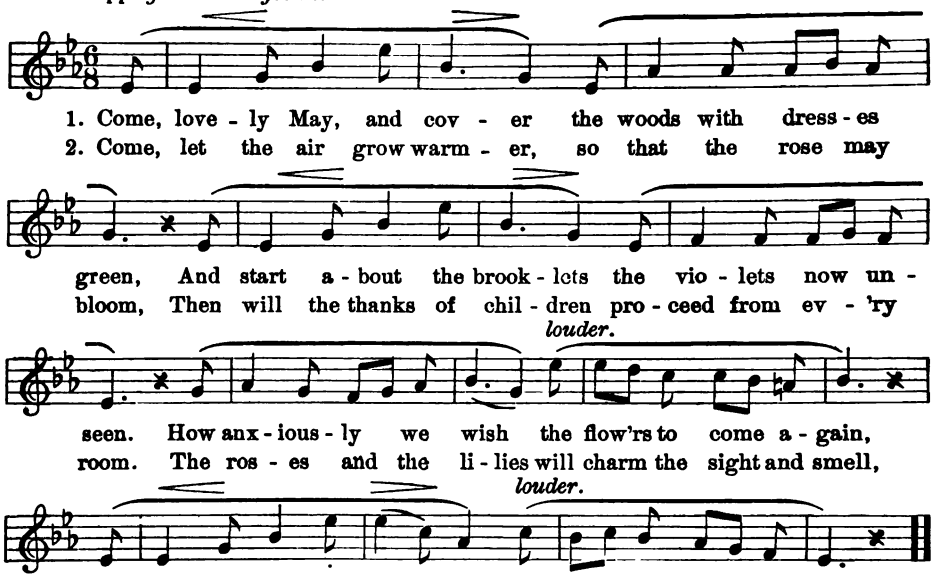

Waltz movement.
1. Lon - don Bridge is bro - ken down, Bro - ken down, bro - ken down,
2. Build it up with wood and clay, Wood and clay, wood and clay,
Lon - don Bridge is bro - ken down, My fair la - dy.
Wood and clay will wash a - way, My fair la - dy.

MR. BEE.

MILDRED TRAVERS ANDERSON. DANIEL PROTHEROE.

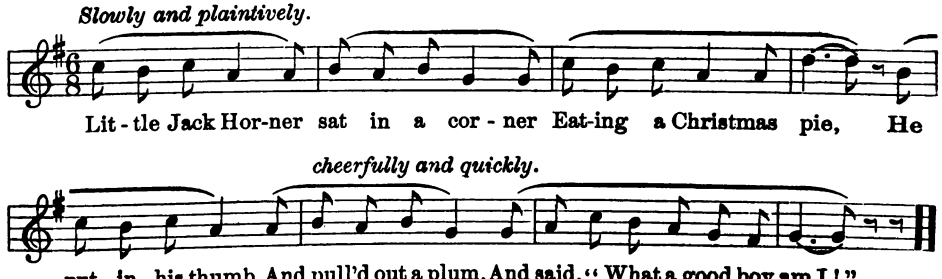
Brightly.

1. See Mis - ter Bee go hum - ming in To
2. I have no time to ask you please, For
3. Off to . . all the clo - ver fields; I
where the flow - ers grow! "Buzz! Buzz! Buzz!" he says, there's
I'm a bus - y bee. But have you an - y
vis - it Mis - tress Rose, So, if you have a
1
2
hon - ey here, I'll take a bit and go.
mes - sa - ges You'd like to give to me?
kiss to send, Just place it on my nose.

LOVELY MAY.

Happily and with good tone. W. A. MOZART.

1. Come, love - ly May, and cov - er the woods with dress - es
2. Come, let the air grow warm - er, so that the rose may
green, And start a - bout the brook - lets the vio - lets now un -
bloom, Then will the thanks of chil - dren pro - ceed from ev - 'ry
louder.
seen. How anx - ious - ly we wish the flow'rs to come a - gain,
room. The ros - es and the li - lies will charm the sight and smell,
louder.
And how we do en - joy . then, a walk o'er field and plain.
Birds, now in warm - er cli - mates, will sing o'er hill and dell.

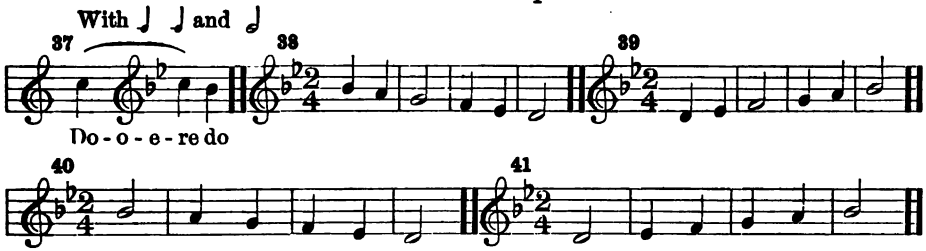
LITTLE JACK HORNER.

Slowly and plaintively.


Lit - tle Jack Hor-ner sat in a cor - ner Eat-ing a Christmas pie, He
cheerfully and quickly.
put in his thumb, And pull'd out a plum, And said, "What a good boy am I!"

Mel. First Rd.

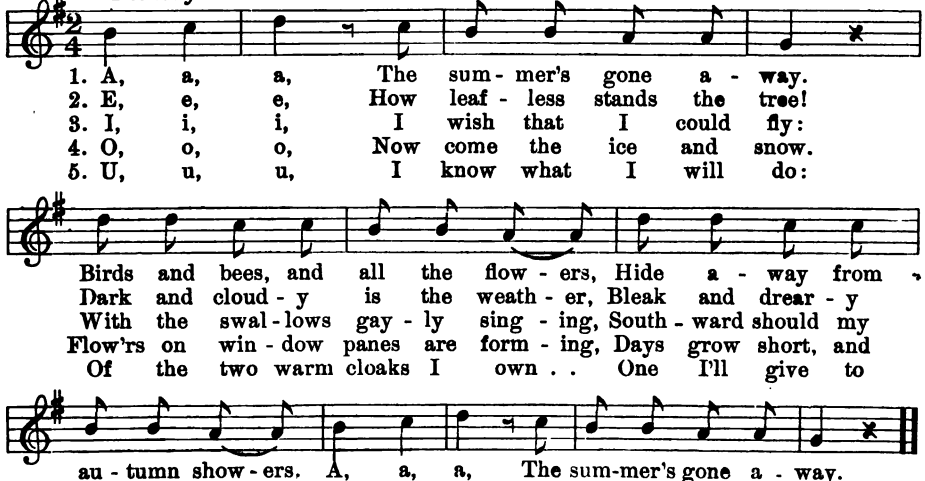
IV.

Phrases in $\frac{2}{4}$.

The "changing Do" exercise is worthy of special attention in this case. The pitch C being given, the children call it Do. The pitch is held and then the syllable Re applied. (Do-o-e-re.) Then sing from Re to Do down, and the Do is now B♭, the key tone.

The exercises are still for practice on scale successions, for marking the meter, and for securing musical effect through accent.

WINTER'S ARRIVAL.

H. O. R. SIEFERT. *Not too fast.* German Melody.



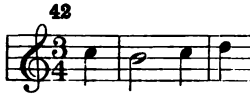
1. A, a, a, The sum - mer's gone a - way.
2. E, e, e, How leaf - less stands the tree!
3. I, i, i, I wish that I could fly:
4. O, o, o, Now come the ice and snow.
5. U, u, u, I know what I will do:

Birds and bees, and all the flow - ers, Hide a - way from
Dark and cloud - y is the weath - er, Bleak and drear - y
With the swal - lows gay - ly sing - ing, South - ward should my
Flow'rs on win - dow panes are form - ing, Days grow short, and
Of the two warm cloaks I own . . One I'll give to

au - tumn show - ers. A, a, a, The sum-mer's gone a - way.
field and heath - er. E, e, e, How leaf - less stands the tree!
flight be wing - ing. I, i, i, I wish that I could fly.
winds are storm - ing. O, o, o, Now come the ice and snow.
lit - tle Joan- . U, u, u, I know what I will do.

Phrases Beginning on the Last Count of the Measure.

Exercise of more varied scale successions and more developed rhythms. Marking the meter is the chief matter for attention. In beginning exercises which open with an unaccented tone, sing the unaccented tone naturally and fully, and begin to beat with the first *accented* tone. It will be found to confuse the pupils if the teacher counts "one," "two," and requires the pupils to begin on "three." Simply begin naturally and freely and count the beat when the first accent appears.

42

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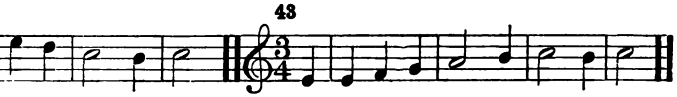
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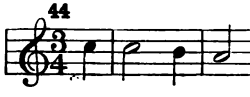
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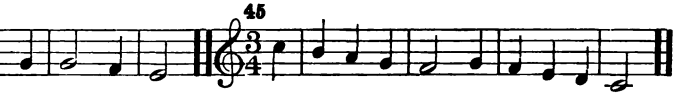
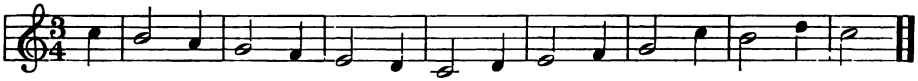
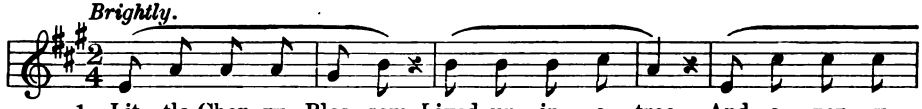
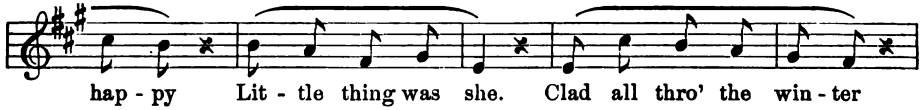
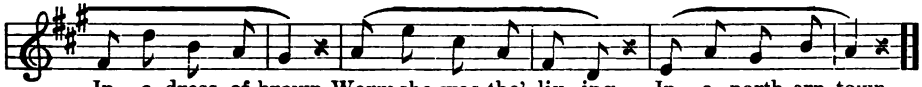

WHY MOUSIE HURRIED.

The mouse came out and saw the cat, And scamper'd off with-out his hat.

CHERRY BLOSSOMS.

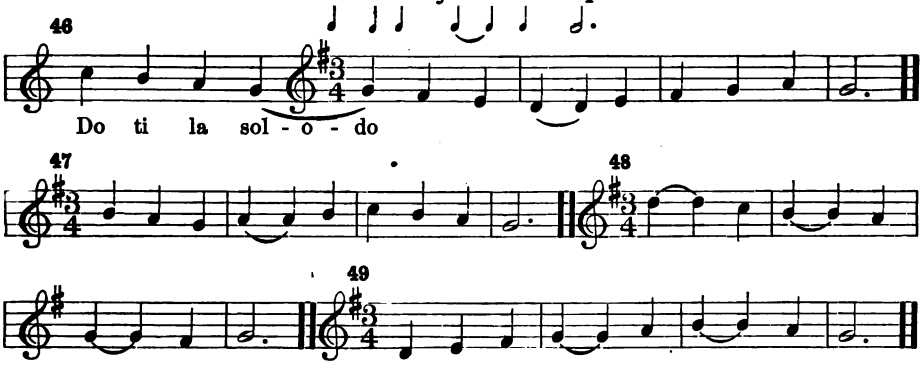
Brightly.

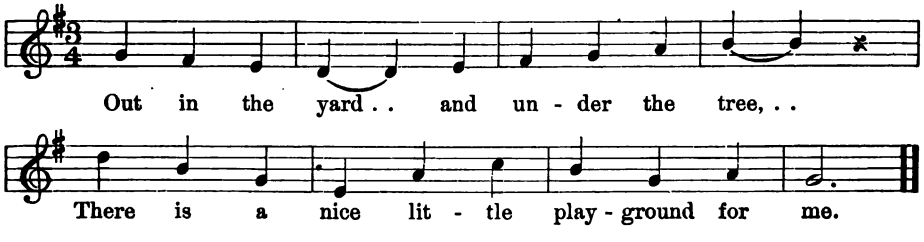


1. Lit - tle Cher - ry Blos - som Lived up in a tree, And a ver - y
2. But one sun - ny morn - ing, Think-ing it was May, "I'll not wear," said
3. Blossom would not lis - ten, For the sky was bright, And she wished to
4. Bye-and - bye the sun-shine Fad - ed from her view; How poor Blos-som
5. Ah! poor Cher-ry Blos - som! She in fool - ish pride Chang'd her prop-er

hap - py Lit - tle thing was she. Clad all thro' the win - ter
Blos - som, "This old dress to - day." Mis - ter Breeze this hear - ing,
glis - ten In her robe of white. So she let the brown one
shiv - ered As it cold - er grew; Oh, for that warm wrap-per
cloth - ing, Took a cold and died, All ye lit - tle Blos-soms,



In a dress of brown, Warm she was tho' liv - ing In a north-ern town.
Ver - y kind - ly said, "Do be care-ful, Blos-som, Win-ter is not fled."
Drop and blow a - way, Leav-ing her the white one All so fine and gay.
Ly - ing on the ground: Now Jack Frost will nip her— He is prowl-ing round.
Hear me and take care,—Go not clad too light-ly, And of pride be - ware.

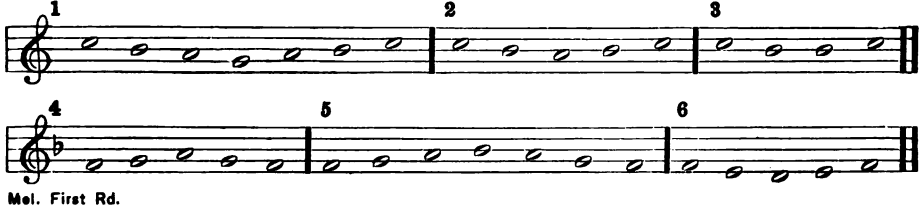
Varied Rhythmic Groups.

WHERE I LOVE TO GO.



Out in the yard . . and un - der the tree, . .
There is a nice lit - tle play - ground for me.

Follow directions already given.

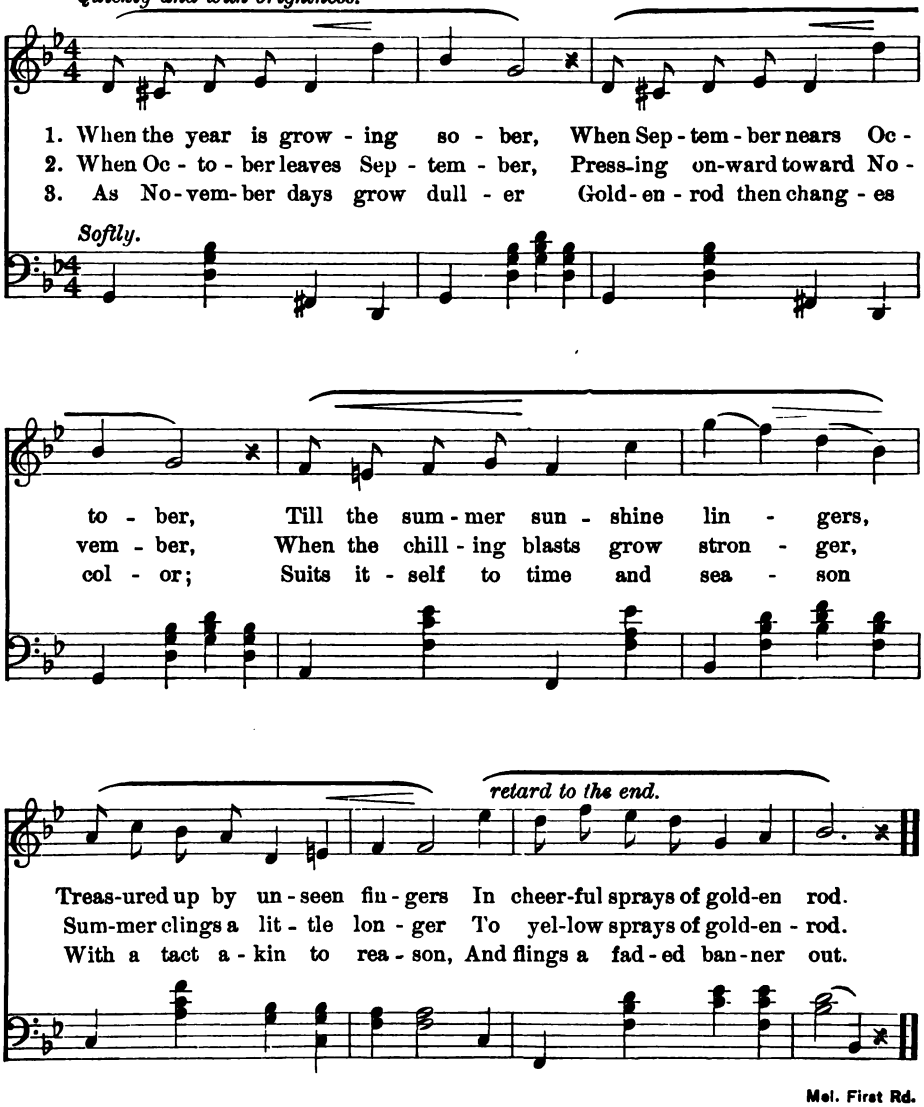
Dictation.

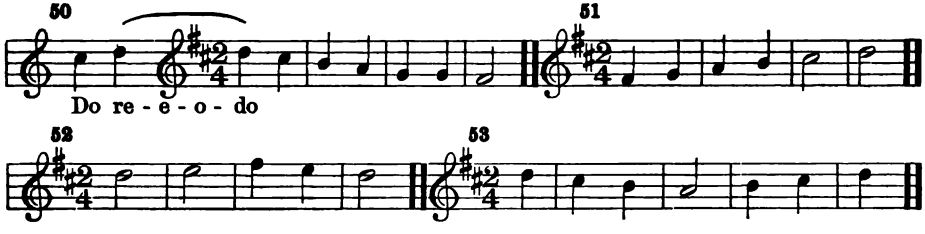


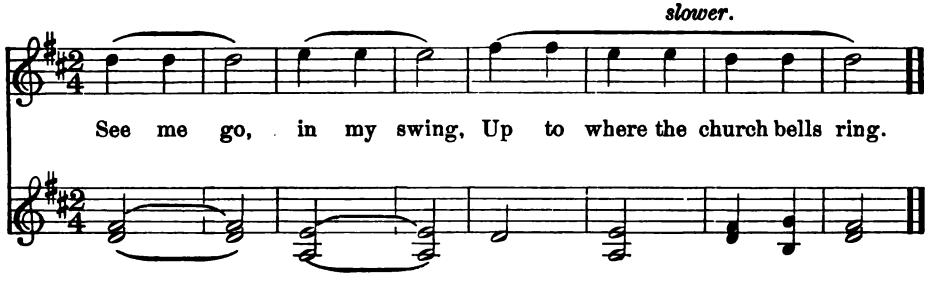
GOLDEN ROD.

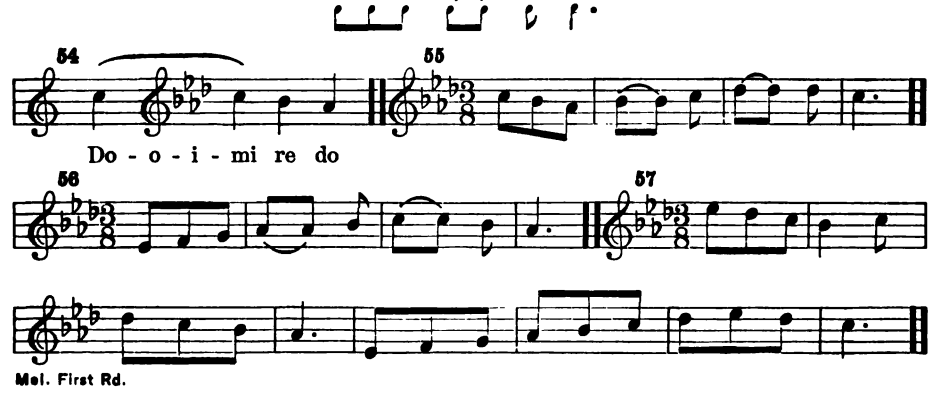
CHARLOTTE LE BARON. H. L. HEARTZ

Quickly and with brightness.

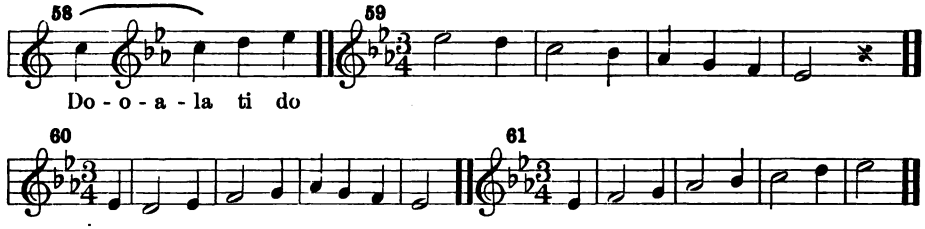

1. When the year is grow - ing so - ber, When Sep - tem - ber nears Oc -
2. When Oc - to - ber leaves Sep - tem - ber, Press-ing on-ward toward No -
3. As No-vem-ber days grow dull - er Gold - en - rod then chang - es
Softly.
to - ber, Till the sum - mer sun - shine lin - gers,
vem - ber, When the chill - ing blasts grow stron - ger,
col - or; Suits it - self to time and sea - son
retard to the end.
Treas-ured up by un - seen fin - gers In cheer-ful sprays of gold-en rod.
Sum-mer clings a lit - tle lon - ger To yel-low sprays of gold-en - rod.
With a tact a - kin to rea - son, And flings a fad - ed ban-ner out.

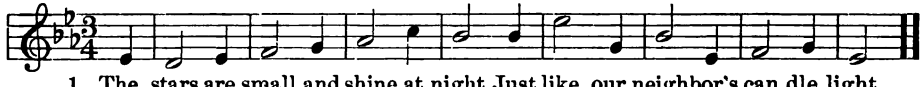
These exercises afford practice in (1) Changing Do, (2) Scale successions; (3) Multiple beat, (4) Beginning on an accented tone.

SWINGING HIGH.



Varied Rhythms in $\frac{3}{8}$.

These exercises are intended further to develop three part meter, to increase the pupils' facility in giving the scale tones in any order, and for practice in marking the meter by the proper movement of the finger.

The tempo should be as rapid as is consistent with clear and accurate interpretation. Each pupil should sing the exercises alone,— recite to the teacher in music — just as he does in Reading and Arithmetic.

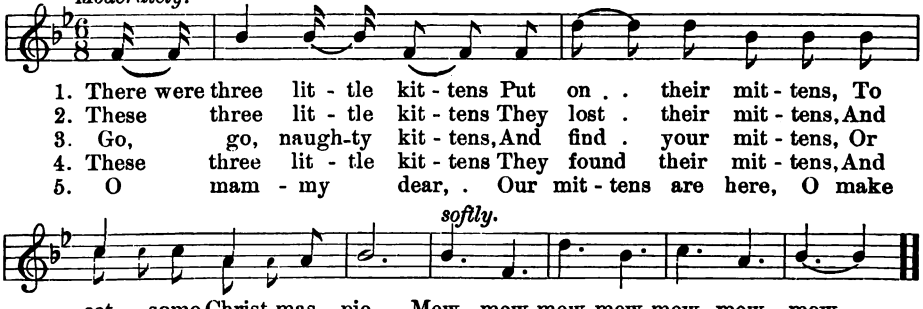
Phrases in $\frac{3}{4}$ Meter.

THE WAY IT SEEMS TO ME.



1. The stars are small and shine at night, Just like our neighbor's can-dle light.
2. And in the morning, when 'tis day, The stars like lamps are put a - way.

THE THREE LITTLE KITTENS.

Nursery Rhyme.

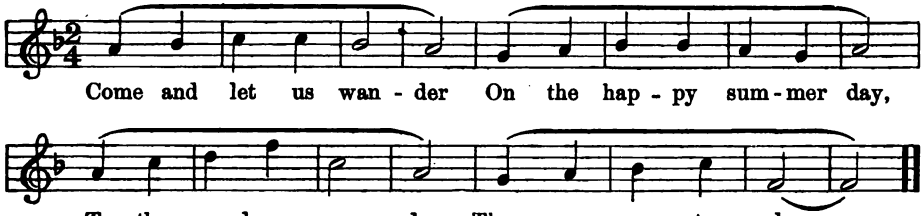
Moderately.

1. There were three lit - tle kit - tens Put on . . their mit - tens, To eat some Christ-mas pie. Mew. mew, mew, mew, mew, mew, mew.
2. These three lit - tle kit - tens They lost . their mit - tens, And all be - gan to cry. Mew, mew, mew, mew, mew, mew, mew.
3. Go, go, naugh-ty kit - tens, And find . your mit - tens, Or you shan't have a - ny pie. Mew, mew, mew, mew, mew, mew, mew.
4. These three lit - tle kit - tens They found their mit - tens, And joy-ful - ly they did cry. Mew, mew, mew, mew, mew, mew, mew.
5. O mam - my dear, . Our mit - tens are here, O make haste to cut the pie. Purr, purr, purr, purr, purr, purr, purr.

V.

Phrases in $\frac{2}{4}$ for Review.

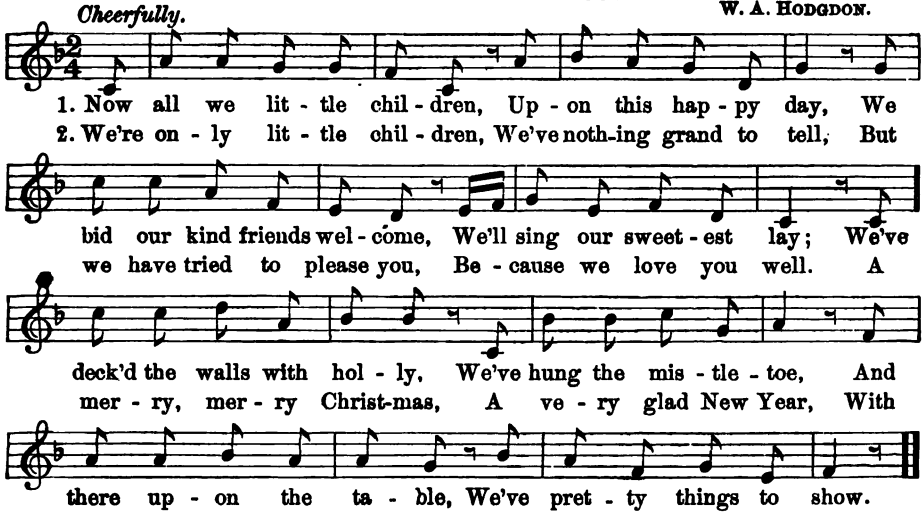
These exercises afford practice in two-part meter. 1. Establish the new Do. (See page 79.) 2. Read rapidly and freely, marking the meter.

PLAY.



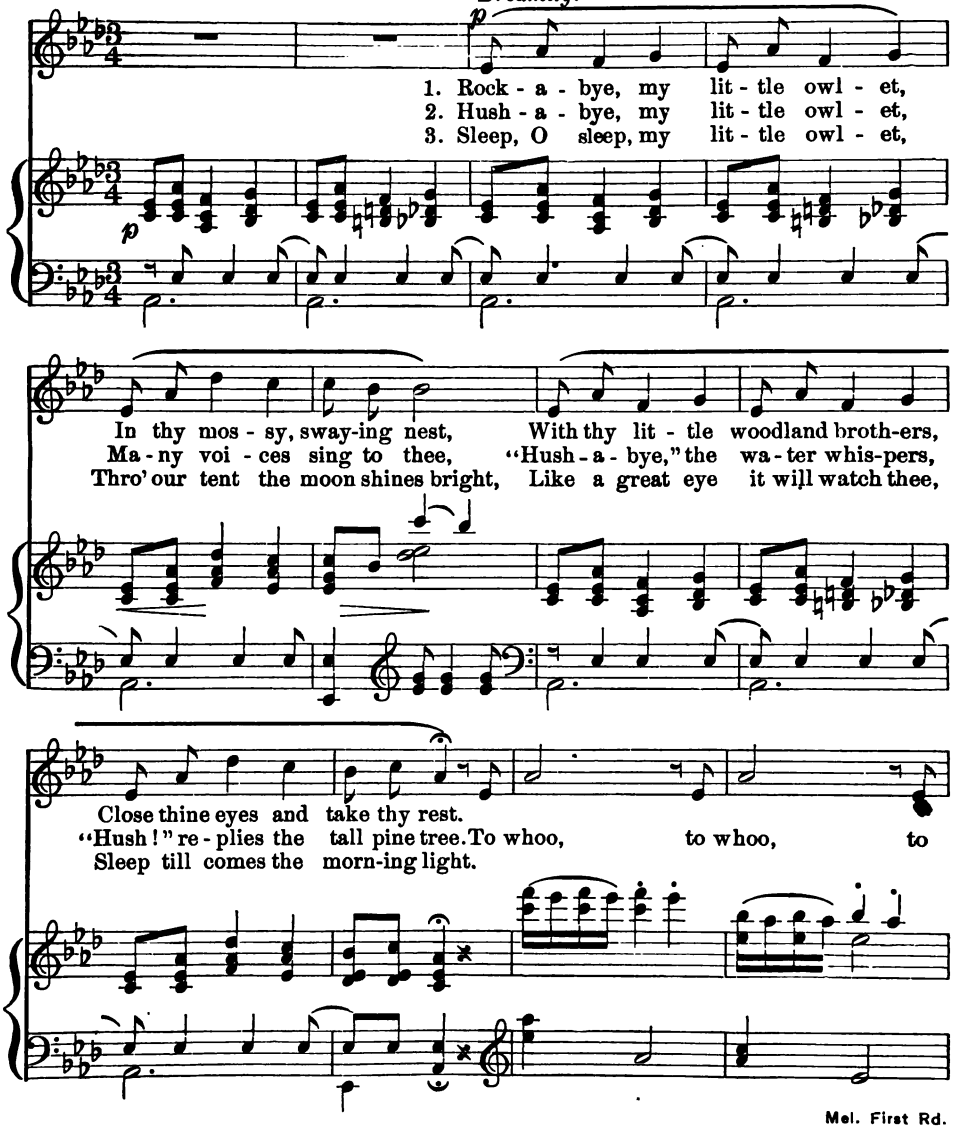
CHRISTMAS DAY WELCOME.

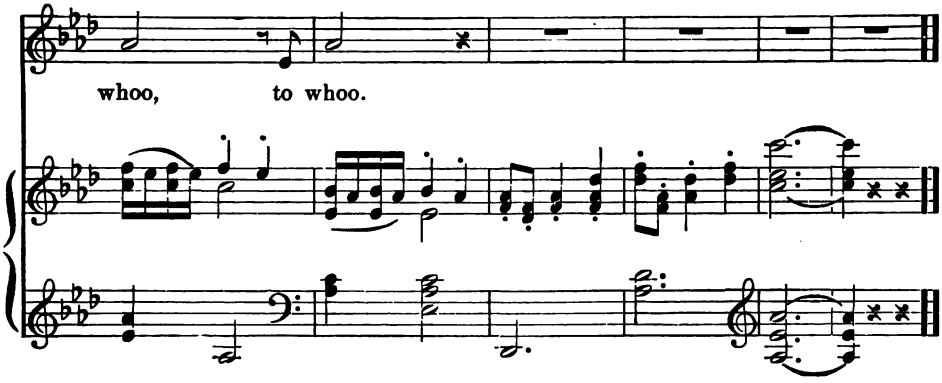
W. A. HODGDON.


Cheerfully.
1. Now all we lit - tle chil - dren, Up - on this hap - py day, We
2. We're on - ly lit - tle chil - dren, We've noth-ing grand to tell, But
bid our kind friends wel - come, We'll sing our sweet - est lay; We've
we have tried to please you, Be - cause we love you well. A
deck'd the walls with hol - ly, We've hung the mis - tle - toe, And
mer - ry, mer - ry Christ-mas, A ve - ry glad New Year, With
there up - on the ta - ble, We've pret - ty things to show.
all our hearts we wish it, To dear friends far and near.

Copyright, 1903, by W. A. HODGDON.

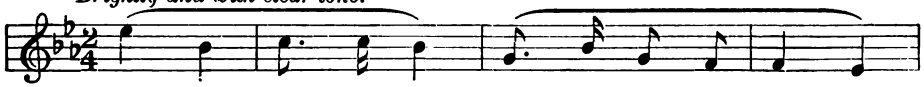
INDIAN LULLABY.

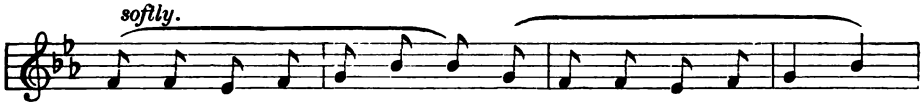
HENRY WORDSWORTH LONGFELLOW. *Dreamily.* WALTER H. AIKEN.

p
1. Rock - a - bye, my lit - tle owl - et,
2. Hush - a - bye, my lit - tle owl - et,
3. Sleep, O sleep, my lit - tle owl - et,
p
In thy mos - sy, sway-ing nest, With thy lit - tle woodland broth-ers,
Ma - ny voi - ces sing to thee, "Hush - a - bye," the wa - ter whis-pers,
Thro' our tent the moon shines bright, Like a great eye it will watch thee,
Close thine eyes and take thy rest.
"Hush!" re - plies the tall pine tree. To whoo, to whoo, to
Sleep till comes the morn-ing light.



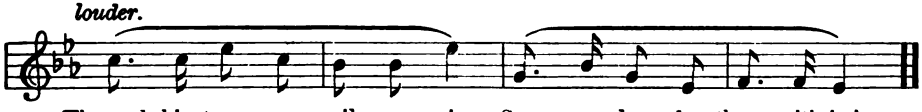
AN APRIL SHOWER.

PAULINE FRANCES CAMP.

Brightly and with clear tone.

1. Pit, pat, pit - a - pat, Come the rain - drops tum - bling;
2. Pit, pat, pit - a - pat, Sounds the rhyth - mic meas - ure;
3. Flash, flash, gleam and flash, Gold - en sun - beams peep - ing.

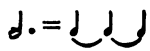
softly.

While in - side the win - dow stands A lit - tle lad a - grum-bling.
Blue and yel - low, pink and white, The flow - ers dance with pleas - ure.
Flow - ers nod ap - prov - al bright, The lit - tle lad stops weep - ing.

louder.

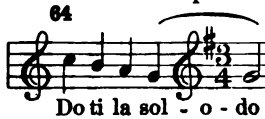


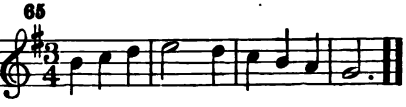
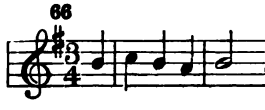
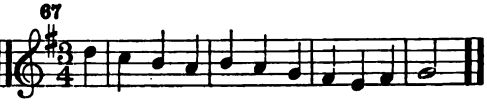
Through his tears no smile can win, Sor - ry day for those with-in!
Ra - diant, they, the more it pours, Mer - ry day for those out-doors!
Smiles dry tears—the sun-beams, rain—Hap - py day for all a - gain!

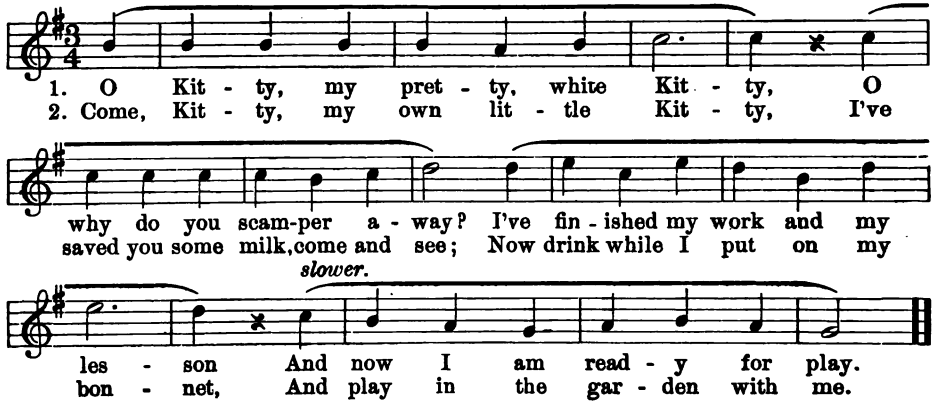
Various Note Values.



Melodies for practice in three part meter.

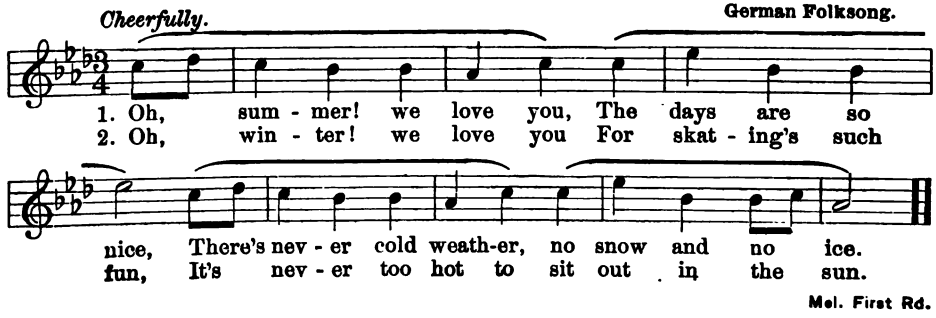
64

Do ti la sol - o - do

65

66

67

THE WHITE KITTY.

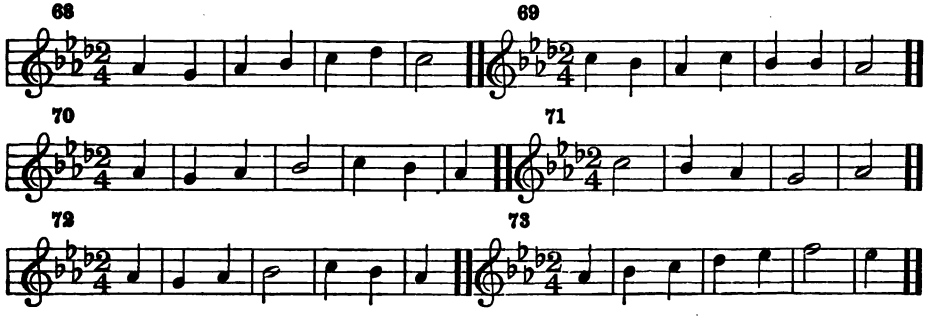

1. O Kit - ty, my pret - ty, white Kit - ty, O
2. Come, Kit - ty, my own lit - tle Kit - ty, I've
why do you scam-per a - way? I've fin - ished my work and my
saved you some milk, come and see; Now drink while I put on my
slower.
les - son And now I am read - y for play.
bon - net, And play in the gar - den with me.

SEASONS.

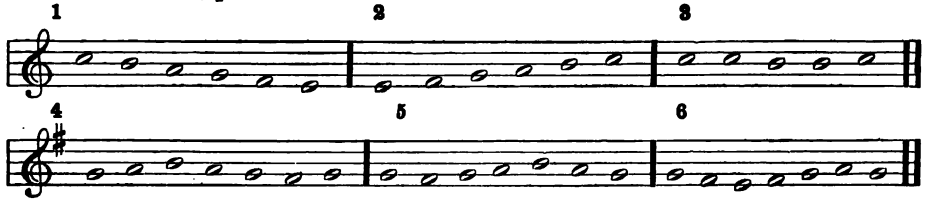
German Folksong.


Cheerfully.
1. Oh, sum - mer! we love you, The days are so
2. Oh, win - ter! we love you For skat - ing's such
nice, There's nev - er cold weath-er, no snow and no ice.
fun, It's nev - er too hot to sit out in the sun.

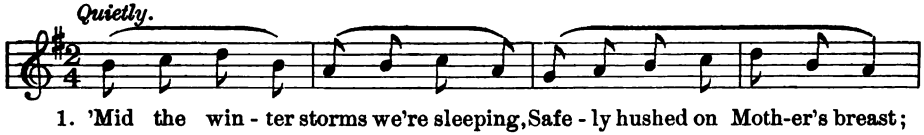
Phrase in $\frac{2}{4}$.

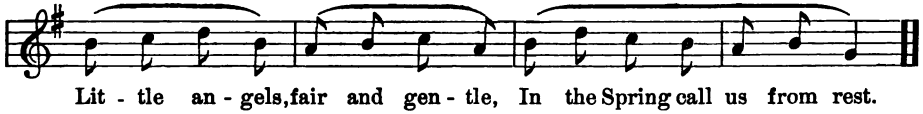
For a further practice in scale succession. Each pupil should sing the exercises alone.

Dictation.

See directions, p. 61.

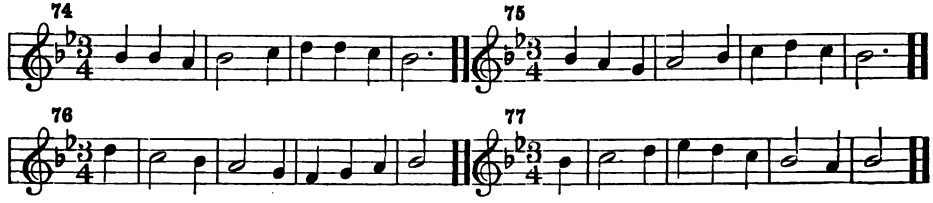


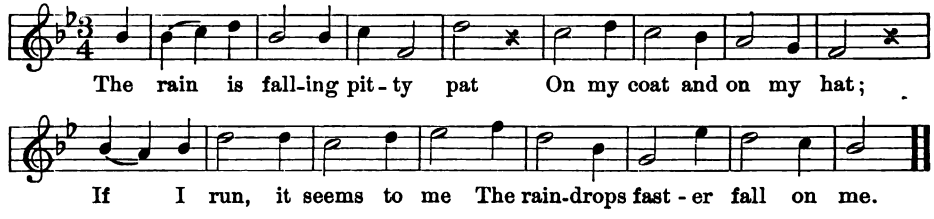
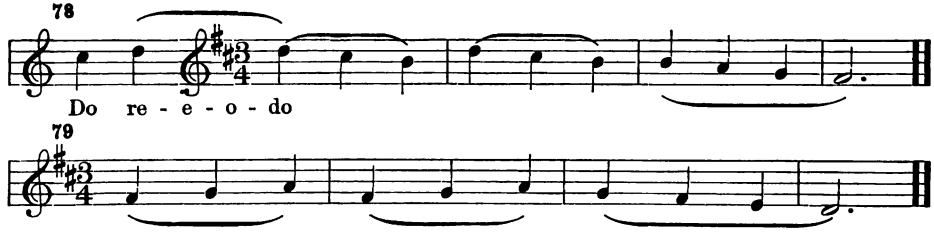
FLOWERS SLEEPING.



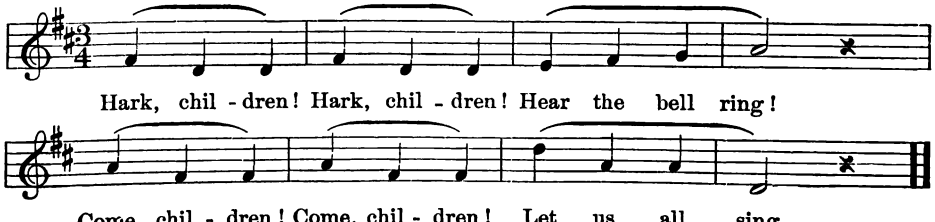
1. 'Mid the win - ter storms we're sleeping, Safe - ly hushed on Moth-er's breast;
2. Rip - pling foun-tains, gushing, spring-ing, Wak - en us from slum-ber deep;
3. From the rain - bow, with-out la - bor, Moth - er weaves our gar-ments fair;

Lit - tle an - gels, fair and gen - tle, In the Spring call us from rest.
Bird - lings cheer us with their sing - ing, Breez-es rock us while we sleep.
From the spark-ling dews of morn - ing, Makes our jew - els rich and rare.

Melodies with Various Rhythmic Groups.

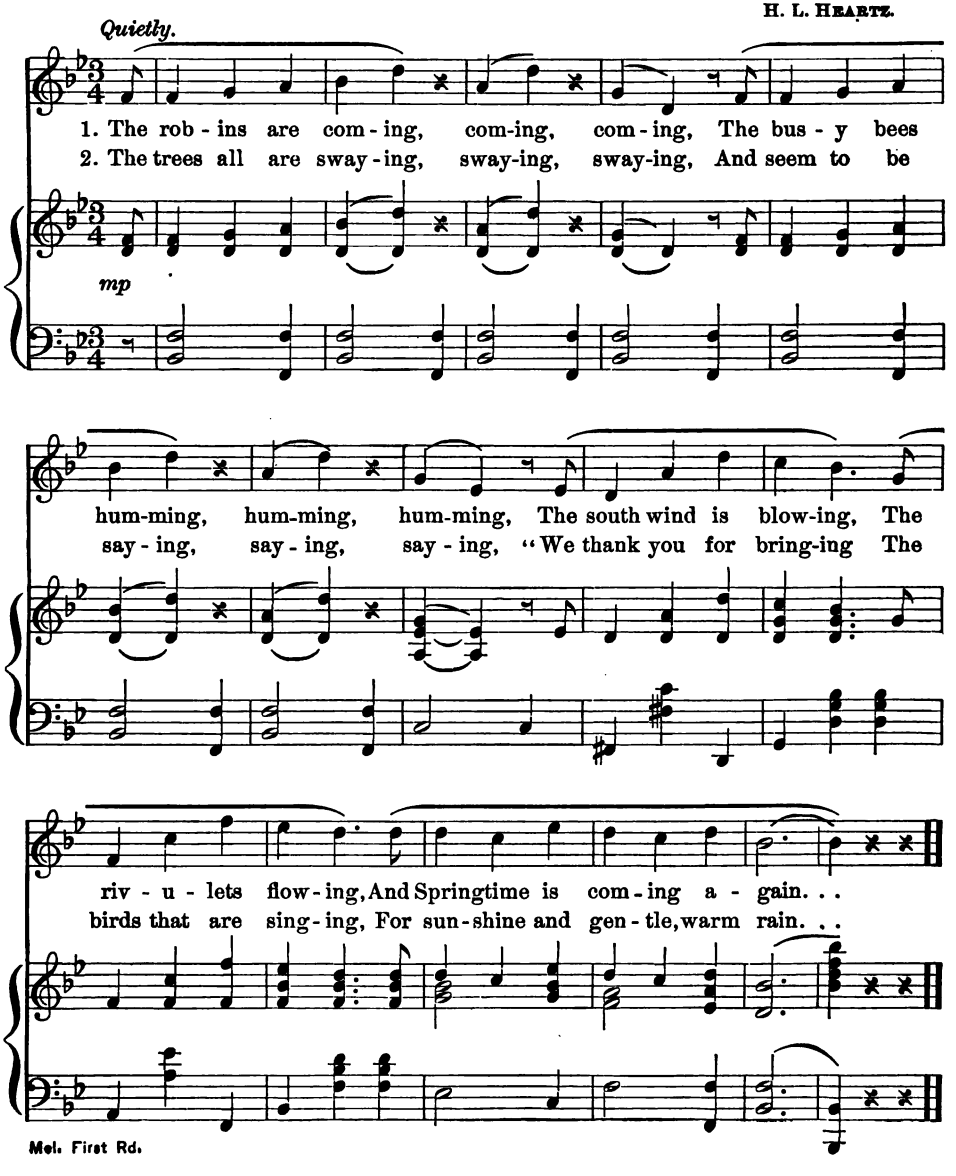
Exercise for practice in reading scale successions with various note values. The dotted half note is reviewed.

OUT IN THE RAIN.



MUSIC.

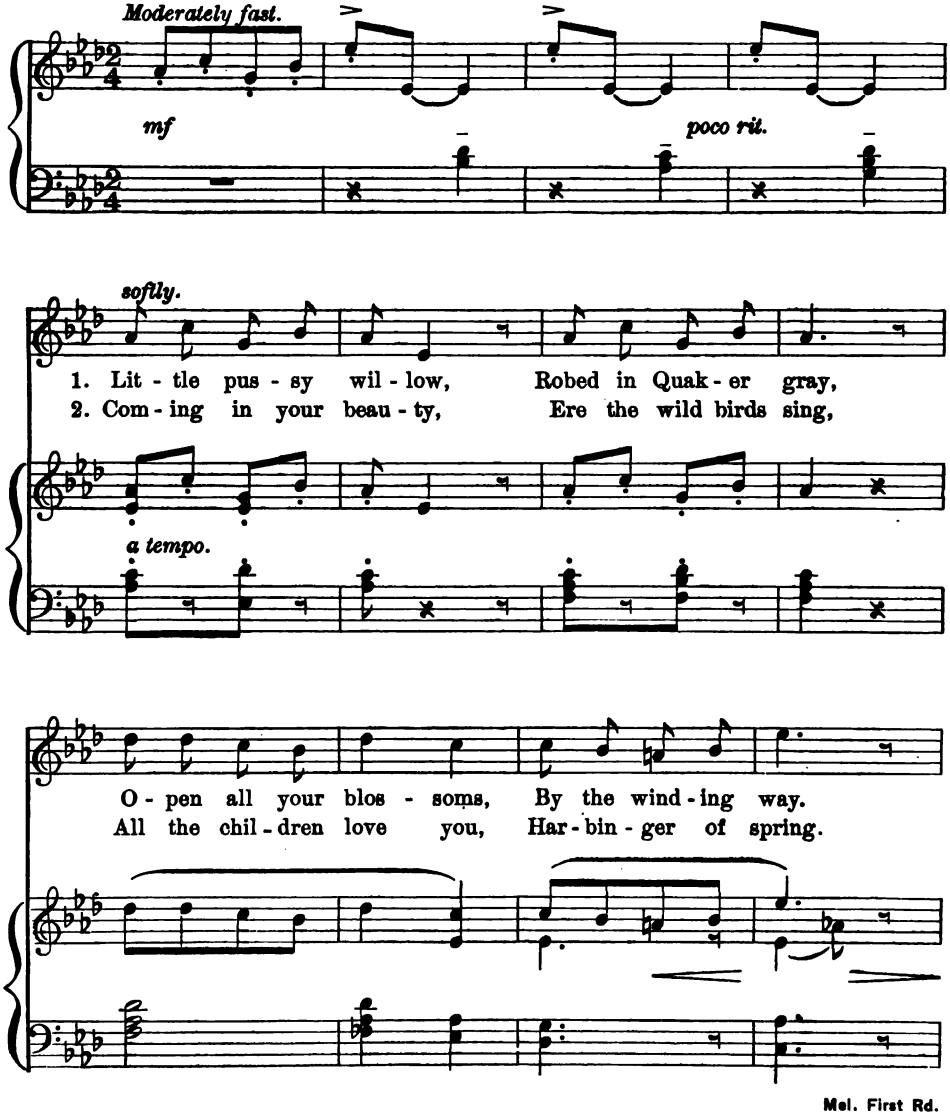


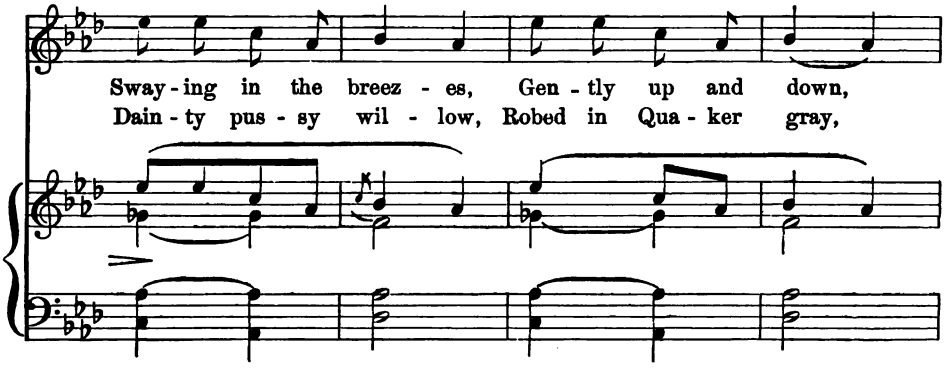
SPRING SONG.

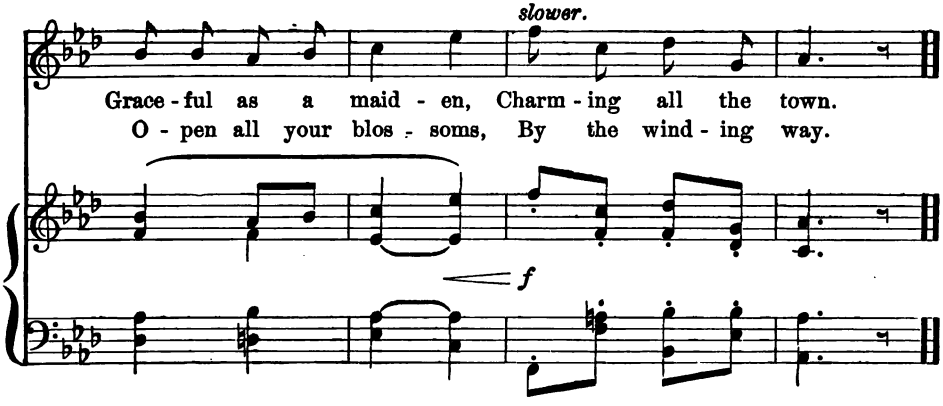
H. L. HEARTZ.

Quietly.
mp
1. The rob - ins are com - ing, com-ing, com - ing, The bus - y bees
2. The trees all are sway - ing, sway-ing, sway-ing, And seem to be
hum-ming, hum-ming, hum-ming, The south wind is blow-ing, The
say - ing, say - ing, say - ing, "We thank you for bring-ing The
riv - u - lets flow - ing, And Springtime is com - ing a - gain. . .
birds that are sing - ing, For sun-shine and gen - tle, warm rain. . .

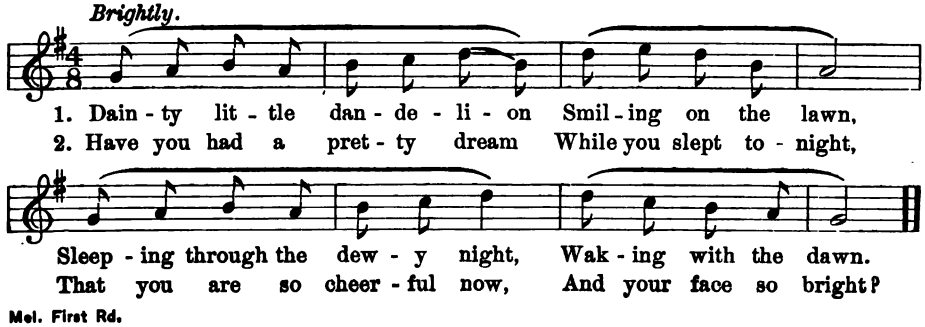
Mel. First Rd.

PUSSY WILLOW.

J. B. M. WRIGHT. WM. ARMS FISHER.

Moderately fast.
mf
poco rit.
softly.
1. Lit - tle pus - sy wil - low, Robed in Quak - er gray,
2. Com - ing in your beau - ty, Ere the wild birds sing,
a tempo.
O - pen all your blos - soms, By the wind - ing way.
All the chil - dren love you, Har - bin - ger of spring.



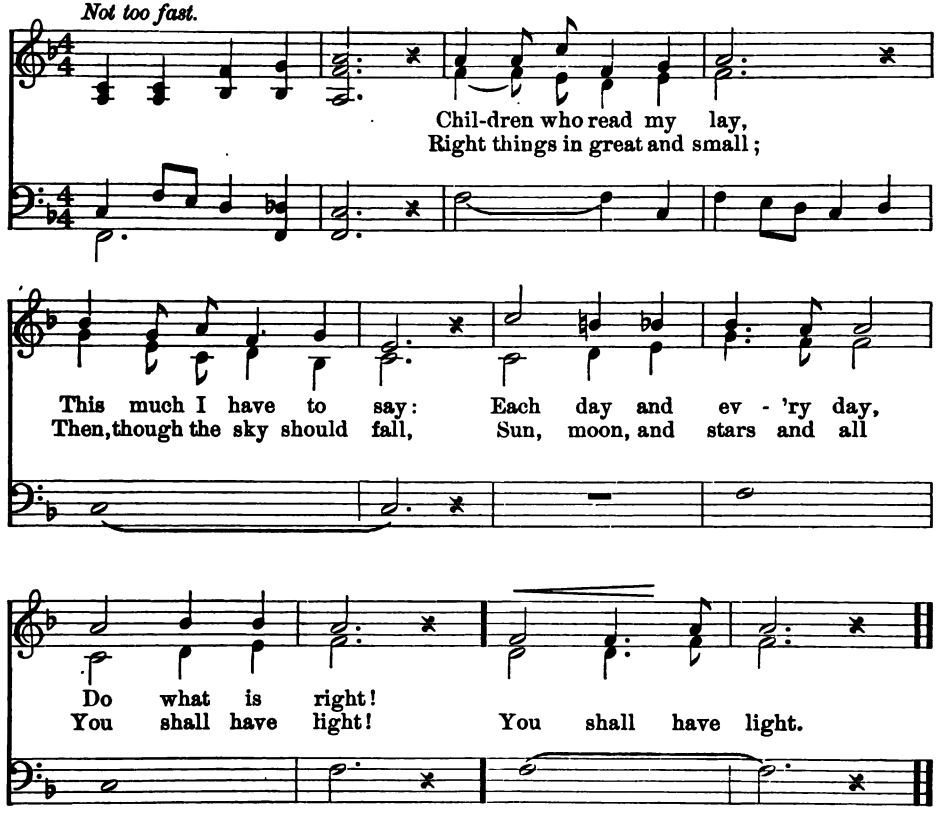


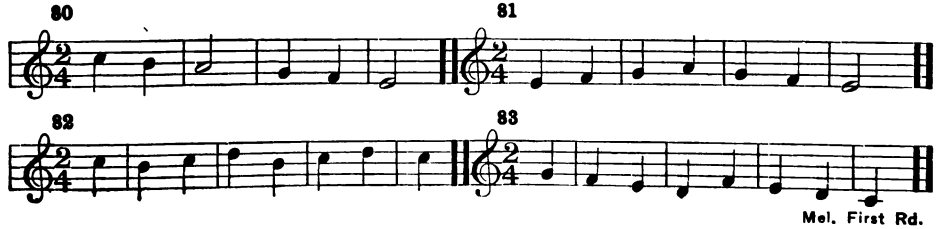
DANDELION.

Brightly.
1. Dain - ty lit - tle dan - de - li - on Smil - ing on the lawn,
2. Have you had a pret - ty dream While you slept to - night,
Sleep - ing through the dew - y night, Wak - ing with the dawn.
That you are so cheer - ful now, And your face so bright?

Mel. First Rd.

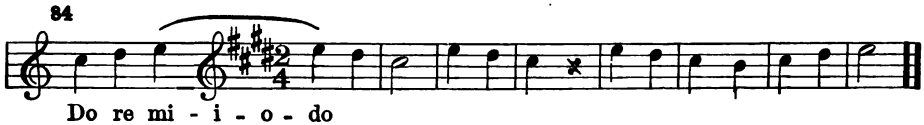
A SHORT SERMON.

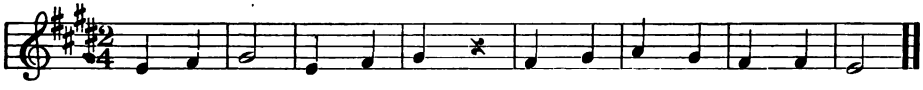
ALICE CAREY. GEORGE B. NEVIN.

Not too fast.

Chil-dren who read my lay,
Right things in great and small;
This much I have to say: Each day and ev - 'ry day,
Then, though the sky should fall, Sun, moon, and stars and all
Do what is right!
You shall have light!
You shall have light.

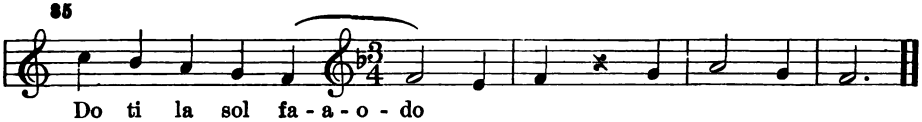
Exercises for rapid individual recitation. They should also be sung by the class.

VI.

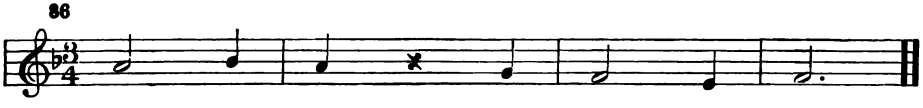
These melody studies illustrate the principle involved in the preceding examples, namely, taking the interval by repeating the figure, or motive. The introduction of the rest shows how music is punctuated. Rests are to music what periods and commas are to literature. They do not increase the difficulty, they simply indicate the meaning. Hence do not regard the presence of a rest as a difficulty. Measures three and four (Exercise 84) are like one and two save for the appearance of a most natural and easy pause for breath in the fourth measure.

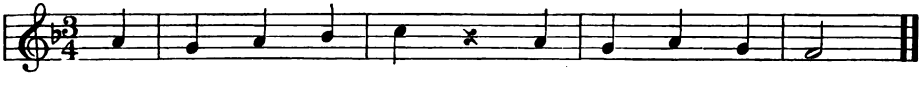
84

Do re mi - i - o - do

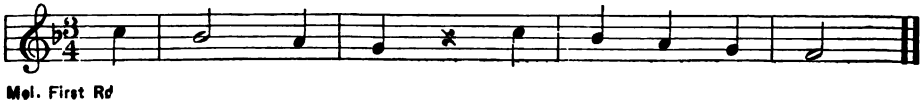
THE BREEZE.

Hear the breeze! Hear the breeze! Whis- per to the ma - ple trees!

The Rest.

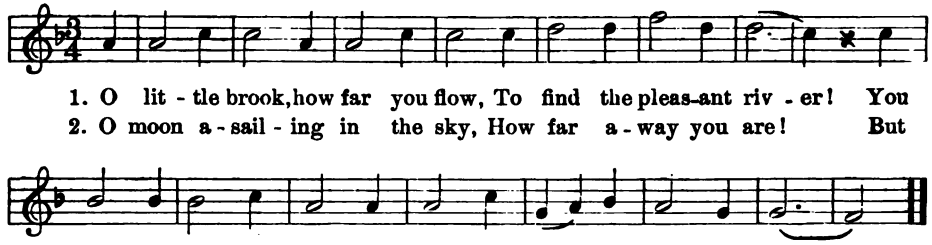
85

Do ti la sol fa - a - o - do

86

87



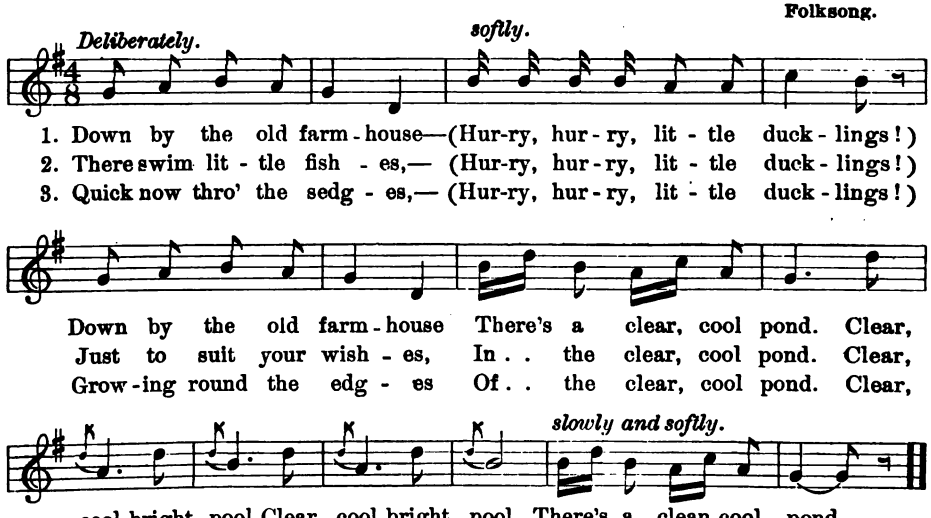
88

Examples 85 to 88 are for practice with the rest; exercises 87 and 88 combine this practice with the interval.

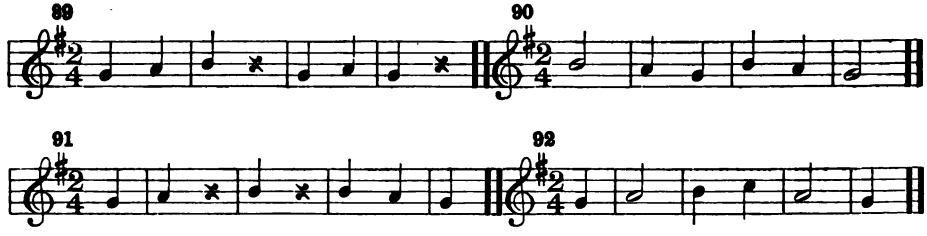
TWO WONDERS.


1. O lit - tle brook, how far you flow, To find the pleas-ant riv - er! You
2. O moon a - sail - ing in the sky, How far a - way you are! But
can - not stop, you can but go, And go, and go, for - ev - er.
then you are not half so high As a - ny lit - tle star.

THE POOL.

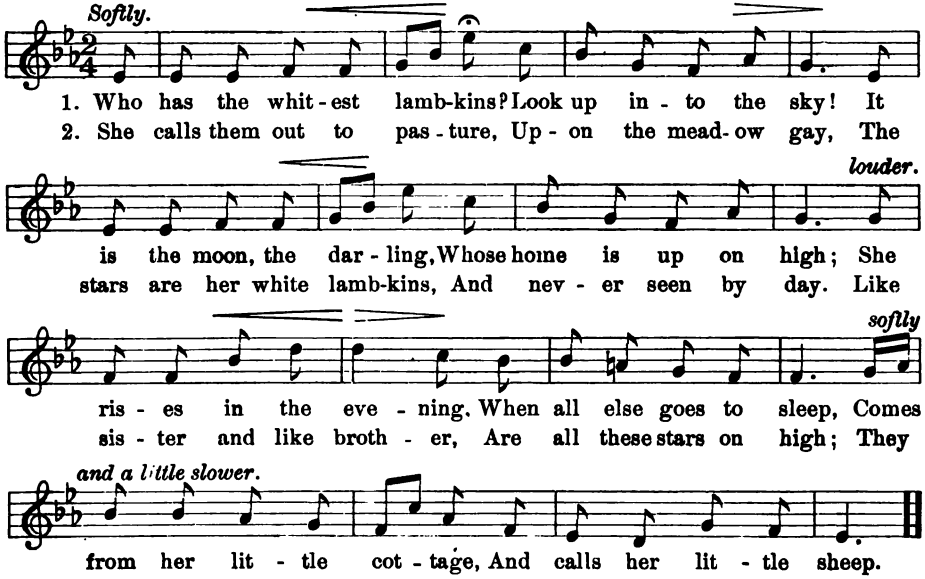
Folksong.


Deliberately.
softly.
1. Down by the old farm - house—(Hur-ry, hur - ry, lit - tle duck - lings!)
2. There swim lit - tle fish - es,— (Hur-ry, hur - ry, lit - tle duck - lings!)
3. Quick now thro' the sedg - es,— (Hur-ry, hur - ry, lit - tle duck - lings!)
Down by the old farm - house There's a clear, cool pond. Clear,
Just to suit your wish - es, In . . the clear, cool pond. Clear,
Grow - ing round the edg - es Of . . the clear, cool pond. Clear,
slowly and softly.
cool, bright pool, Clear, cool, bright pool. There's a clean, cool pond.
cool, bright pool, Clear, cool, bright pool. In . the clean, cool pond.
cool, bright pool, Clear, cool, bright pool. Of . the clean, cool pond.

Melodies Illustrating the Simple Skip.

Exercise 89 illustrates the principle of the previous page. The principle of skips by phrasing applies here. Exercises 89 and 91 illustrate the use of rests. Exercise 92 illustrates the fact that a tone which is strong and long as Re is in the first complete measure will fix itself on the ear so that the reader will return to it from a distant tone.

THE LAMBKINS.

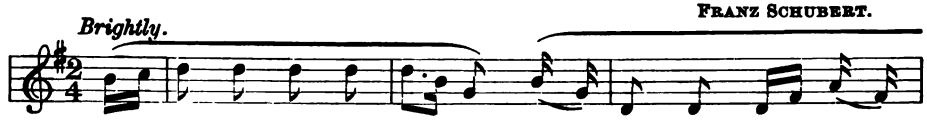
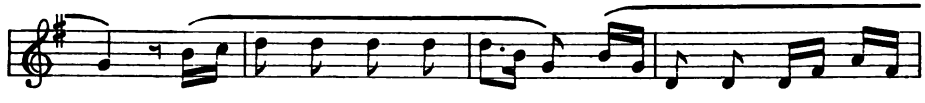
CARL REINECKE.

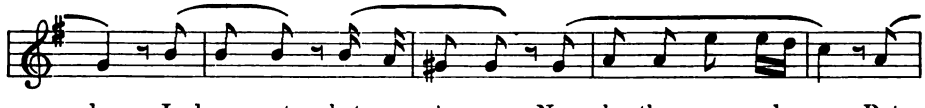


1. Who has the whit - est lamb-kins? Look up in - to the sky! It is the moon, the dar - ling, Whose home is up on high; She ris - es in the eve - ning, When all else goes to sleep, Comes from her lit - tle cot - tage, And calls her lit - tle sheep.
2. She calls them out to pas - ture, Up - on the mead - ow gay, The stars are her white lamb-kins, And nev - er seen by day. Like sis - ter and like broth - er, Are all these stars on high; They dear - ly love each oth - er, And nei - ther fight nor cry.

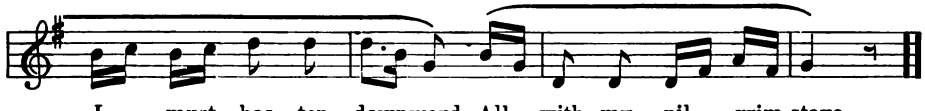
WHITHER.

FRANZ SCHUBERT.

Brightly.

1. I heard a brook-let gush-ing From its rock - y foun - tain
2. Still downward, ev - er downward, And ev - er the brook be -

near, A - down the val - ley rush-ing, So fresh and won - drous
side, While ev - er fresh - er murmured, And clear - er ran the

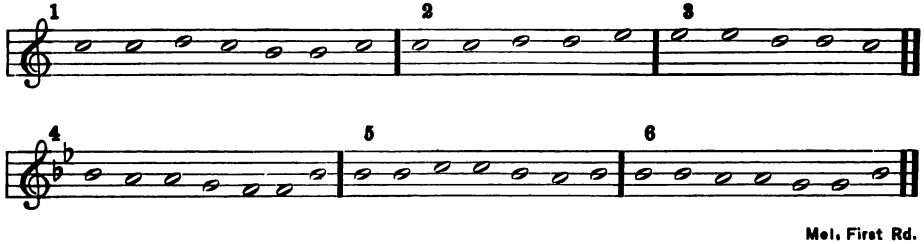


clear. I know not what came o'er me, Nor who the coun - sel gave, But
tide. Oh, whith - er, whith-er, Brook-let, Oh, Brook-let, tell me, pray, Thou

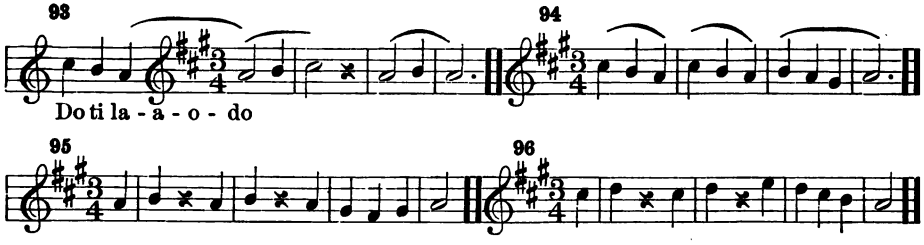


I must has - ten downward, All with my pil - grim stave.
hast with thy soft mur - mur My sens - es charmed a - way.

Dictation.



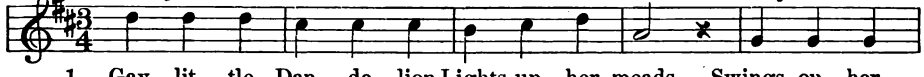
The Motive and Skip.



GAY LITTLE DANDELION.

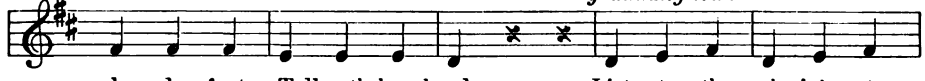
HELEN B. BOSTWICK. French Folk Melody.

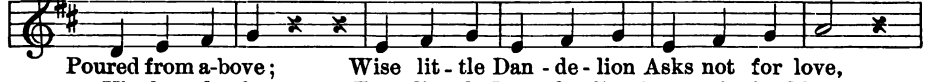
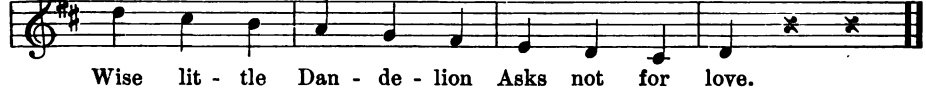
Merrily. *softer.*



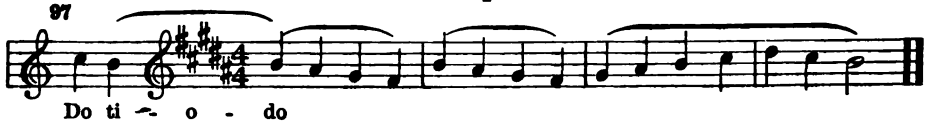
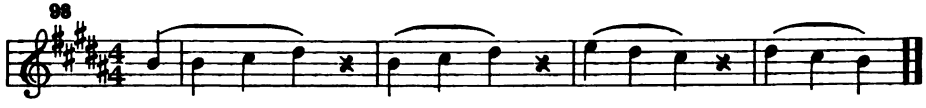
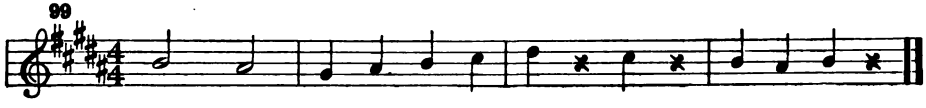
1. Gay lit - tle Dan - de - lion Lights up her meads, Swings on her
2. Cold lie the dai - sy banks Clothed but in green, Where in the
3. Brave lit - tle Dan - de - lion Fast falls the snow Bend - ing the
4. Meek lit - tle Dan - de - lion Grow - eth more fair Till dies the
5. Pale lit - tle Dan - de - lion In her white shroud Hear - eth the

gradually louder.



slen - der foot, Tell - eth her beads. Lists to the rob - in's note
days a - gone Bright hues were seen. Wild pinks are slum - ber-ing;
Daf - fo - dils Haught-y head low. Un - der that flee - cy tent
am - ber dew Out from her hair. High rides the thirst - y sun,
an - gel breeze Call from the cloud! Ti - ny plumes flut - ter - ing

Poured from a-bove; Wise lit - tle Dan - de - lion Asks not for love,
Vi - 'lets de - lay: True lit - tle Dan - de - lion Greet-eth the May,
Care-less of cold Blithe lit - tle Dan - de - lion Count-eth her gold,
Fierce-ly and high; Faint lit - tle Dan - de - lion Clos - eth her eye,
Make no de - lay! Lit-tle winged Dan - de - lion Float-eth a - way,

Wise lit - tle Dan - de - lion Asks not for love.
True lit - tle Dan - de - lion Greet - eth the May.
Blithe lit - tle Dan - de - lion Count - eth her gold.
Faint lit - tle Dan - de - lion Clos - eth her eye.
Lit - tle winged Dan - de - lion Float - eth a - way.

Studies in $\frac{4}{4}$ Meter.

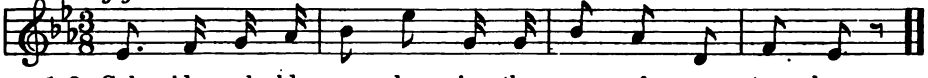
97

98

99

Two-part and three-part measures are called simple. When two two-part measures are combined they form a compound measure requiring four beats. The first and the third tones in Exercise 97 should be accented; but the third tone less strongly than the first.

Exercise 97 illustrates the principle of interval with longer phrases. Sing the first two measures twice to get the idea.

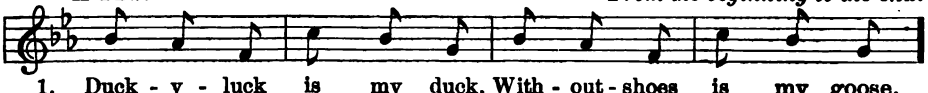
THE FARMER TELLS ABOUT HIS FARM.

H. O. R. Siefert. German Folksong.

Gayly. All. *The end.*



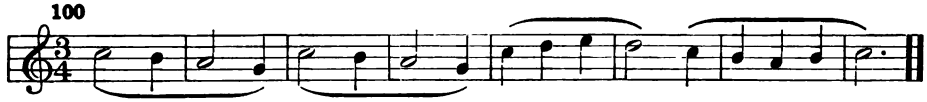
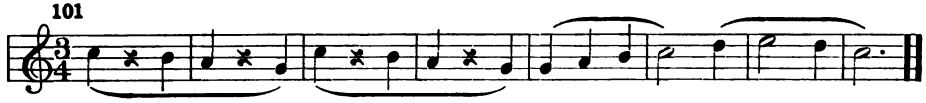
A Few. *From the beginning to the end.*



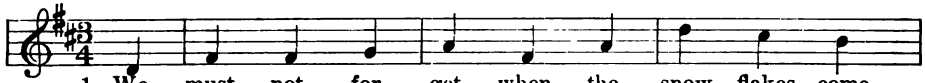
1. Duck - y - luck is my duck, With - out - shoes is my goose.
2. Scratch - and - pick is my chick, Shag - gy - coat is my goat.
3. Milk - me - now is my cow, Draw - with - force is my horse.
4. Eat - and - sleep is my sheep, Catch the - rat is my cat;
5. Grunt - and - dig is my pig, Jump - the - log is my dog;
6. Lit - tle - aid is my maid, Hobble - de - hoy, sta - ble boy;
7. Run - ning wild is my child, Star - of - life, that's my wife.

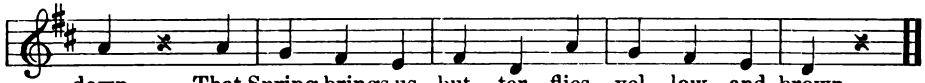
Reciting: I've named every one in my house and barn,
Excepting the farmer who told you this yarn.

The Motive.

100

101

WINTER'S GIFT.

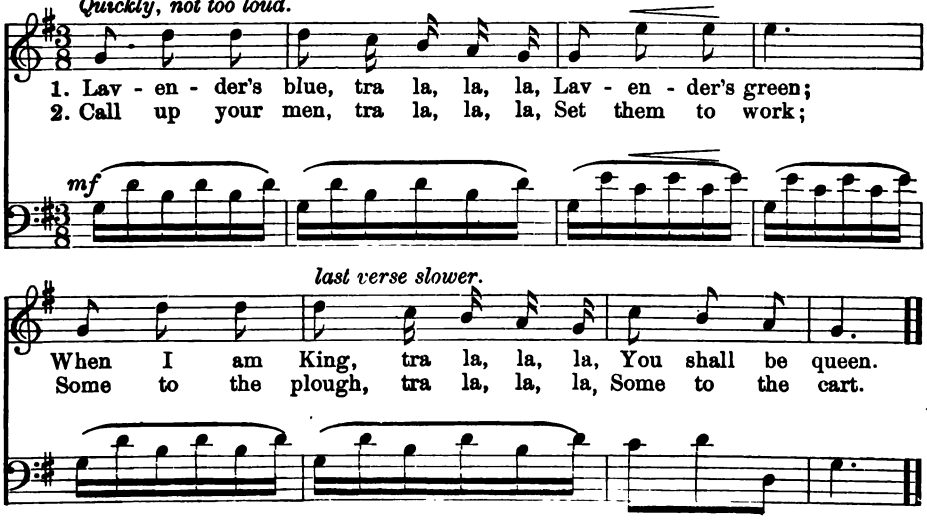
C. H. HOHMANN.



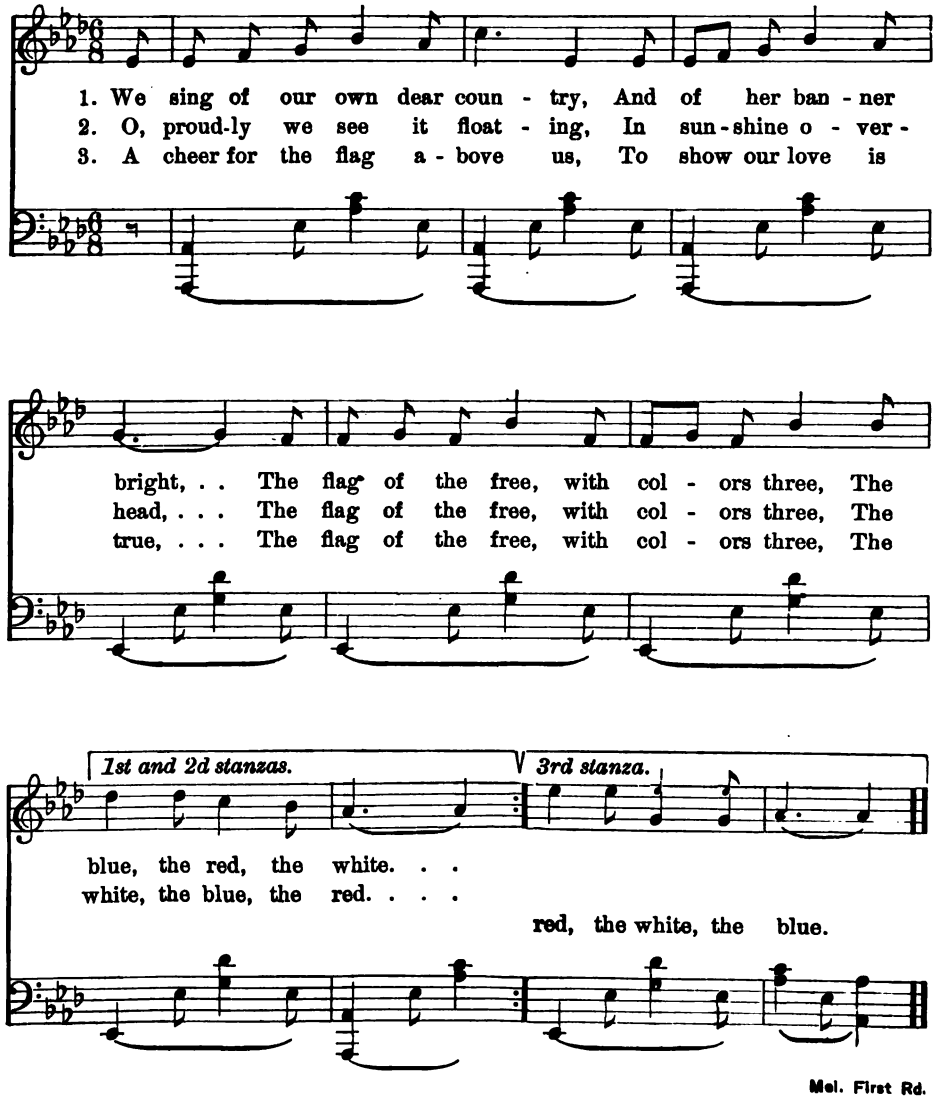


LAVENDER'S BLUE.

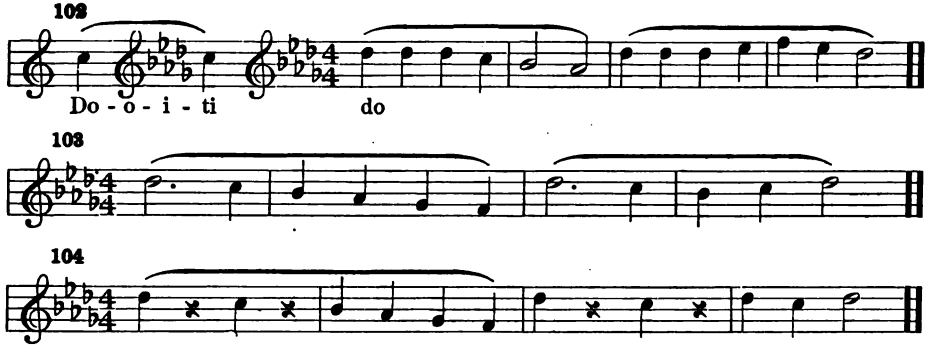
English Folksong.

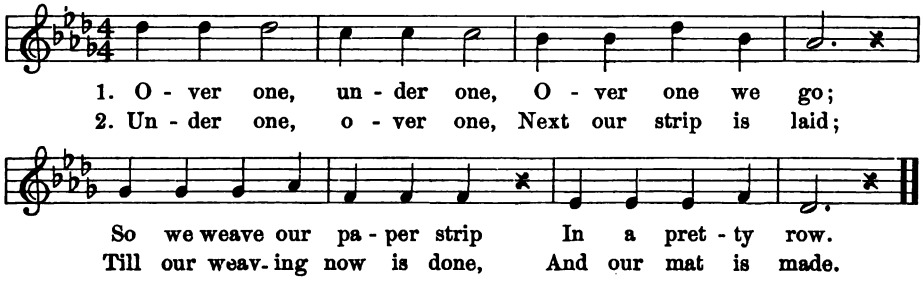

Quickly, not too loud.
1. Lav - en - der's blue, tra la, la, la, Lav - en - der's green;
2. Call up your men, tra la, la, la, Set them to work;
mf
last verse slower.
When I am King, tra la, la, la, You shall be queen.
Some to the plough, tra la, la, la, Some to the cart.

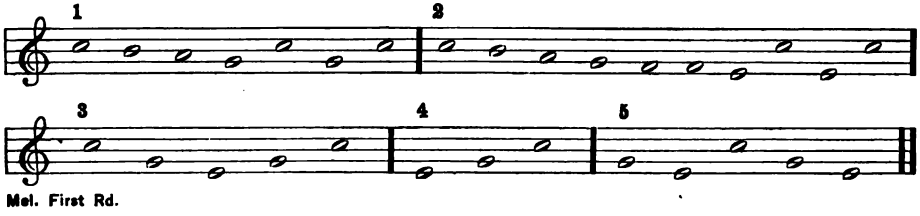
FLAG SONG.

EDITH HOPE KINNEY. HAMLIN E. COGSWELL.

1. We sing of our own dear coun - try, And of her ban - ner
2. O, proud-ly we see it float - ing, In sun-shine o - ver -
3. A cheer for the flag a - bove us, To show our love is
bright, . . The flag of the free, with col - ors three, The
head, . . . The flag of the free, with col - ors three, The
true, . . . The flag of the free, with col - ors three, The
1st and 2d stanzas.
3rd stanza.
blue, the red, the white. . .
white, the blue, the red. . . .
red, the white, the blue.

VII.

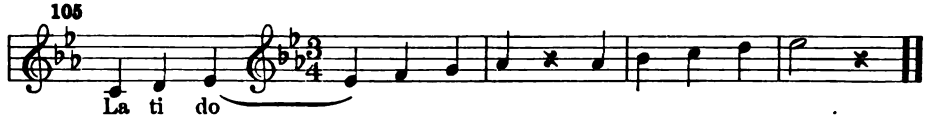
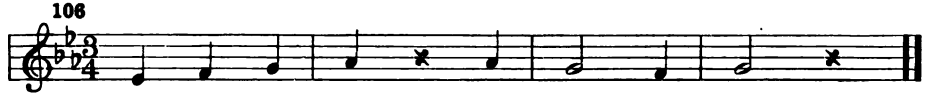
The Motive.

These exercises illustrate the use of the four-pulse measure, with a natural skip to the beginning of the second phrase. Rests are used in the simplest way in Exercise 104. The individual pupils should be required to sing these exercises marking the meter carefully. Require the exercise to be sung quite freely.

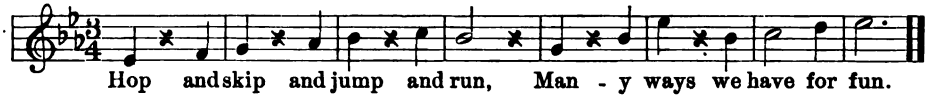
A WEAVING SONG.

1. O - ver one, un - der one, O - ver one we go;
2. Un - der one, o - ver one, Next our strip is laid;
So we weave our pa - per strip In a pret - ty row.
Till our weav - ing now is done, And our mat is made.

Dictation.

Mel. First Rd.

The Phrase and Period.

Exercises 105 and 106 involve the principles of the previous exercises, but the repetition of the phrase is longer deferred; the intervals are wider but by no means no more difficult.

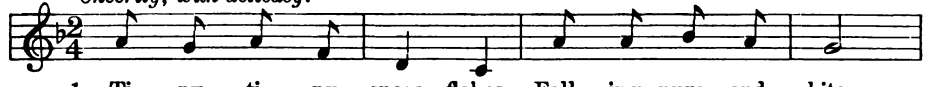
105

106

GAMES.



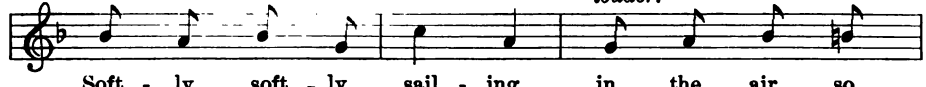
TINY, TINY SNOW-FLAKES.

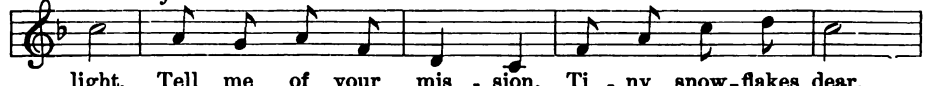
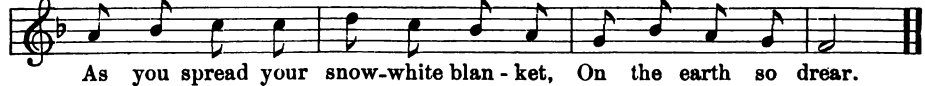
W. A. HODGDON.

Cheerily, with delicacy.



louder.



softer.

a little louder.

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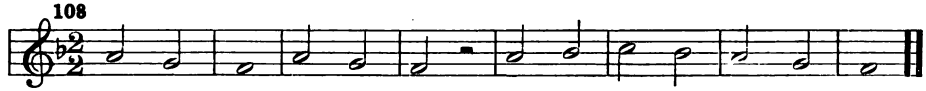
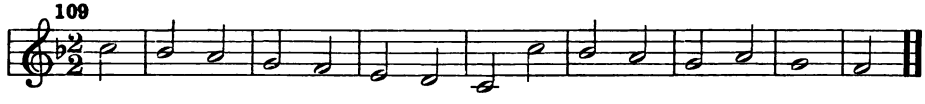
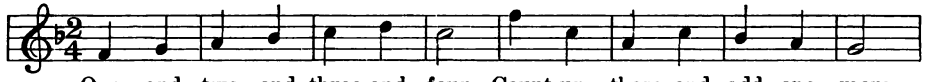
The Motive and the Phrase.

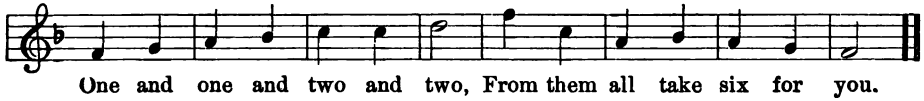
(Period Form.)

Exercise 107 introduces the study of a new note value. The quarter note has been the unit of value. The half note will now be developed in the same way. Experiment has proved that the matter of note values is one which causes the child no confusion. A simple statement as to the meaning of the metre signature, and the thing to be done in accordance with it is sufficient.

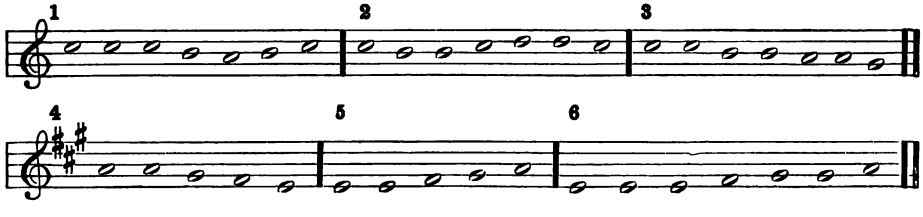
107

108

109

COUNTING.

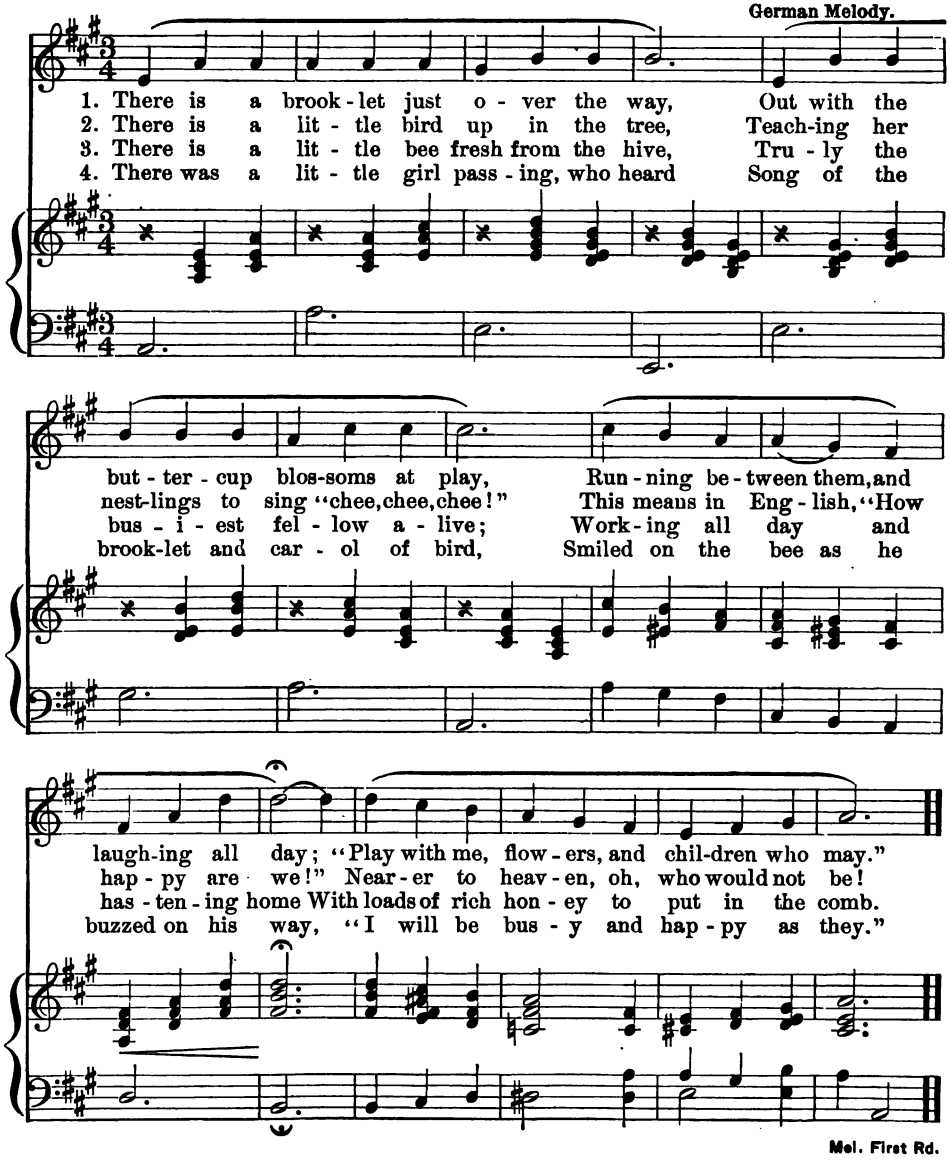




Dictation.



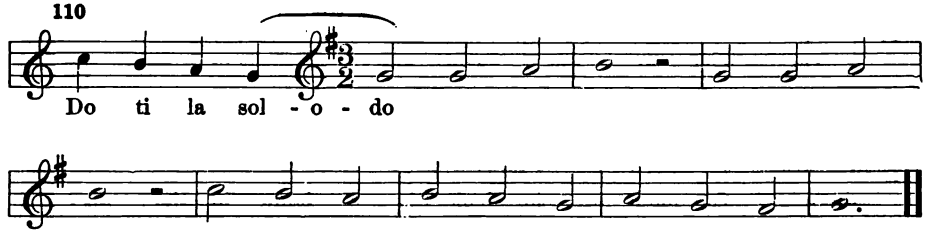
THE BROOKLET.

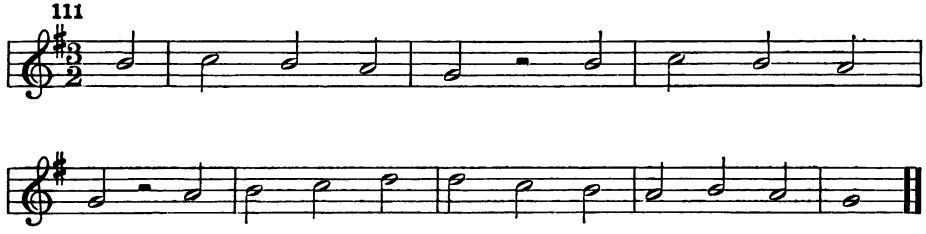
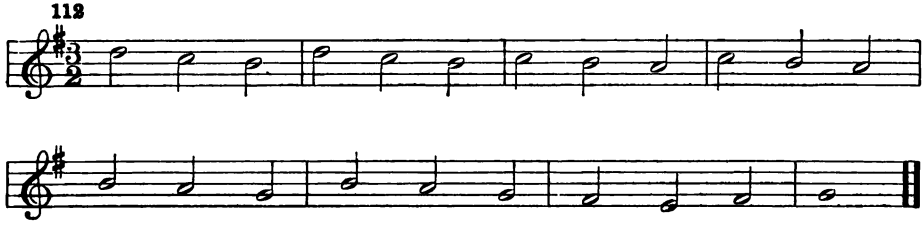
German Melody.

1. There is a brook-let just o-ver the way, Out with the
2. There is a lit-tle bird up in the tree, Teach-ing her
3. There is a lit-tle bee fresh from the hive, Tru-ly the
4. There was a lit-tle girl pass-ing, who heard Song of the
but-ter-cup blos-soms at play, Run-ning be-tween them, and
nest-lings to sing "chee, chee, chee!" This means in Eng-lish, "How
bus-i-est fel-low a-live; Work-ing all day and
brook-let and car-ol of bird, Smiled on the bee as he
laugh-ing all day; "Play with me, flow-ers, and chil-dren who may."
hap-py are we!" Near-er to heav-en, oh, who would not be!
has-ten-ing home With loads of rich hon-ey to put in the comb.
buzzed on his way, "I will be bus-y and hap-py as they."

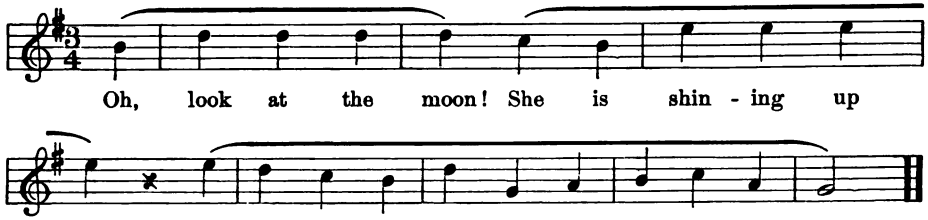
VIII.

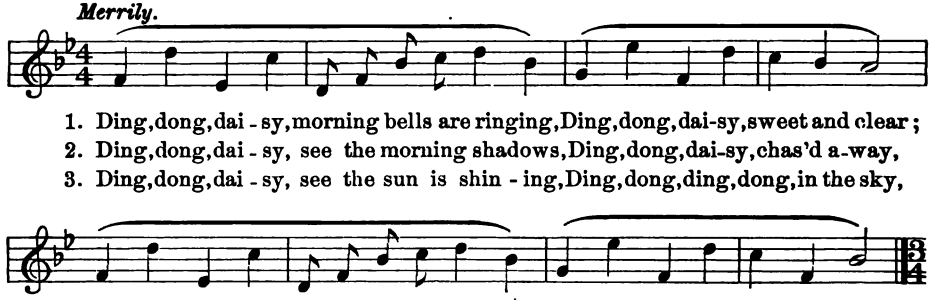
Melodies Containing the Skip and Step, in Motives and Phrases.

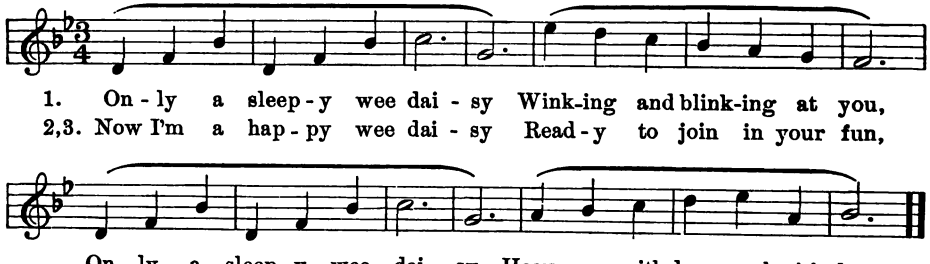
110

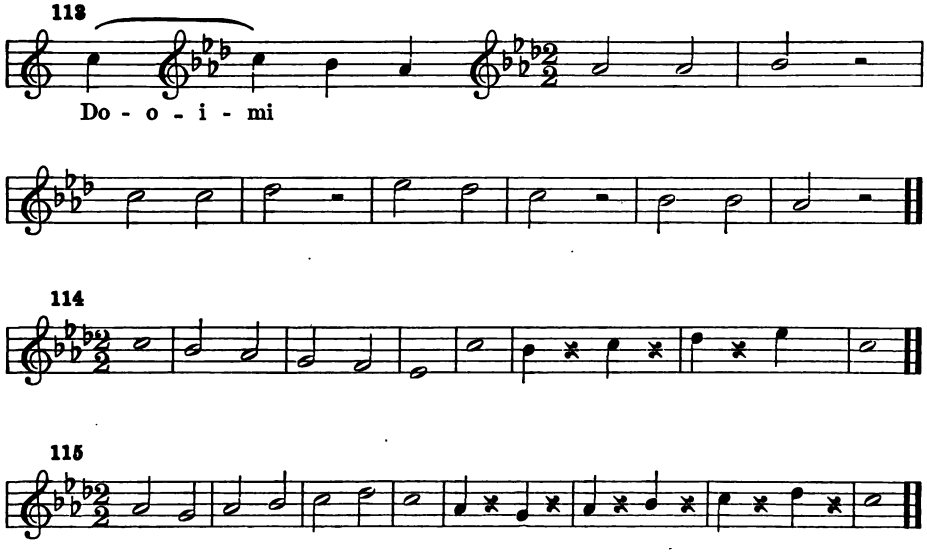


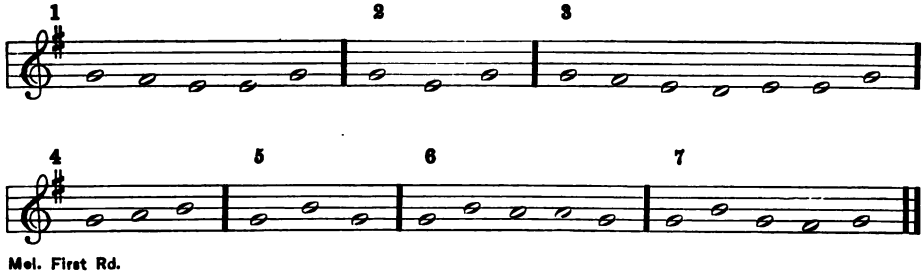
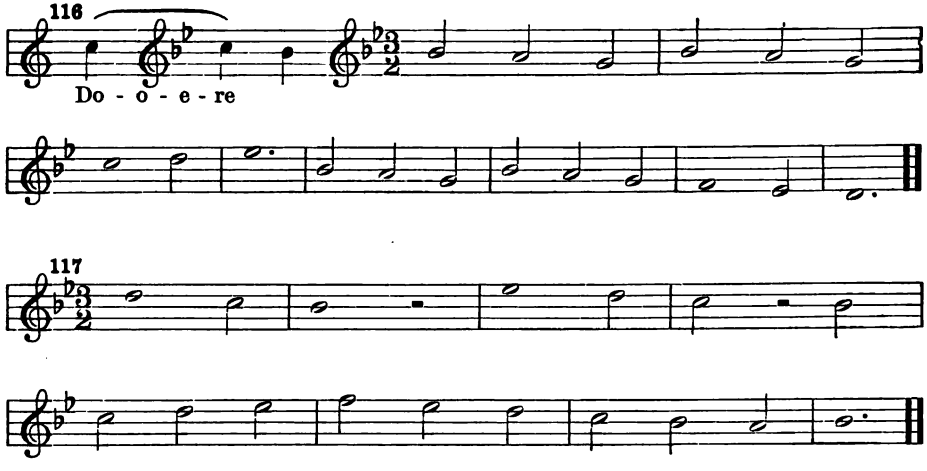
111

112

Exercises 111 and 112 give further practice in taking skips by phrases. The same spirited reading and interpretation should be given to exercises containing half and whole notes, that was given to those containing quarter and half notes. In fact, the meter does not indicate tempo, and there is no reason why $\frac{2}{2}$ may not be more rapid or quite as rapid in movement as $\frac{2}{4}$.

THE MOON.

DING, DONG, DAISY.

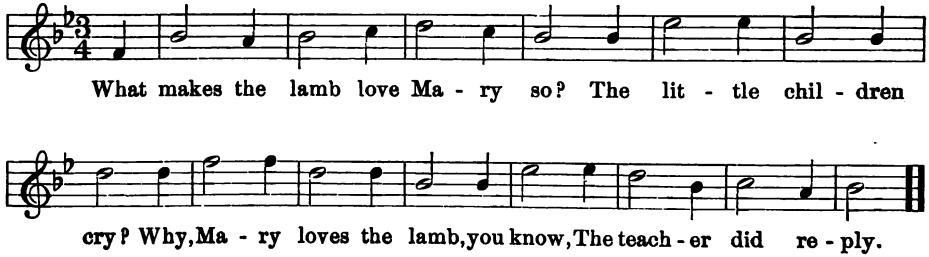

Merrily.
1. Ding,dong,dai - sy,morning bells are ringing,Ding,dong,dai-sy,sweet and clear;
2. Ding,dong,dai - sy, see the morning shadows,Ding,dong,dai-sy,chas'd a-way,
3. Ding,dong,dai - sy, see the sun is shin - ing,Ding,dong,ding,dong,in the sky,
Ding,dong,dai - sy, wake to hear our singing,Ding,dong,dai - sy, dai - sy dear.
Ding,dong,dai - sy, on the grassy meadows, Ding,dong,dai - sy, see us play.
Ding,dong,ding,dong,daisy chains we're twining,Ding,dong,daisy dear,good-by.


1. On - ly a sleep - y wee dai - sy Wink-ing and blink-ing at you,
2,3. Now I'm a hap - py wee dai - sy Read - y to join in your fun,
On - ly a sleep - y wee dai - sy Heav - y with damp and with dew.
Now I'm a hap - py wee dai - sy Sing - ing to wel - come the sun.

The Rest.

Exercises 114 and 115 illustrate an important principle in the use of rests. Thus rests of less value than a note requiring one beat are used to modify the preceding note. They cause no pause and need no special teaching. The only difference between the first and the second half of the exercise, so far as interpretation is concerned, lies in making the tones in the second half short and detached. There is still a tone for each beat.

Dictation.

Sequential Groups.

The principle involved in Exercise 117 is an extremely important one. In previous exercises, the phrases have invariably returned to the starting point. Here the return in the third measure is to a tone above the starting point. To secure the benefit of this step: Sing measure one, then sing measure three till the two measures are entirely clear in the mind. Then combine them by singing the exercise through.

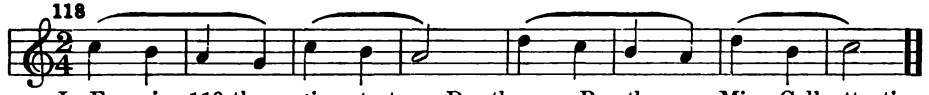
THE REASON WHY.

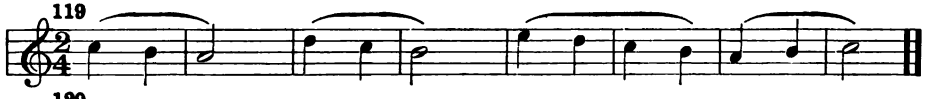
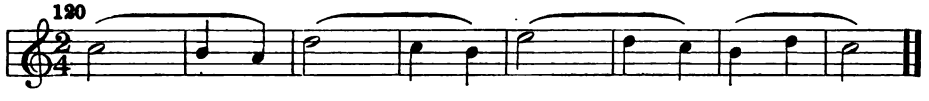


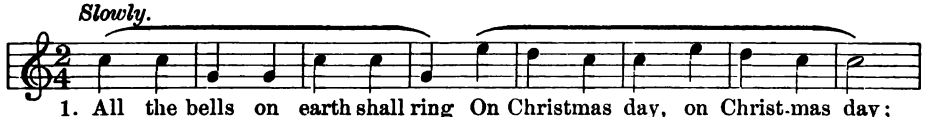
IX.

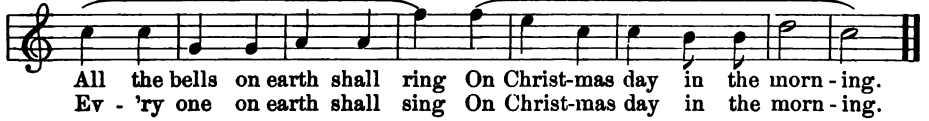
Sequential Groups.

The idea of returning to a new tone rather than to the original starting point, is best developed in sequences. In Exercise 118 the motive is repeated from Do. Then it rises to Re. In this case sing the last half of the exercise first; then give it in connection with the first half.

118

In Exercise 119 the motive starts on Do, then on Re, then on Mi. Call attention to Do, Re, Mi, as starting points for the groups in measures 1, 3, and 5.

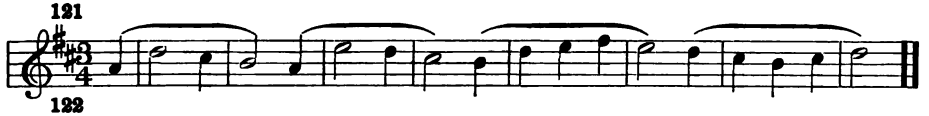
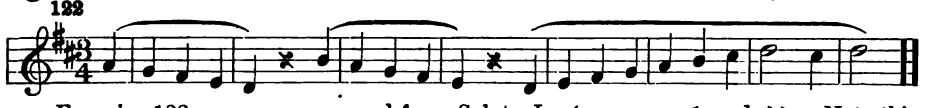
119

120

BELL SONG.

Slowly.

1. All the bells on earth shall ring On Christmas day, on Christ-mas day;
2. Ev - 'ry one on earth shall sing On Christmas day, on Christ-mas day;



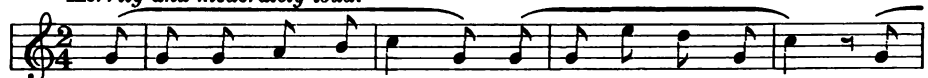
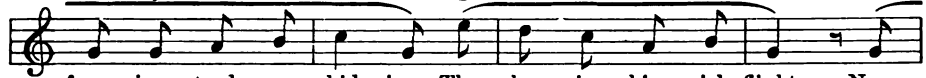
All the bells on earth shall ring On Christ-mas day in the morn - ing.
Ev - 'ry one on earth shall sing On Christ-mas day in the morn - ing.

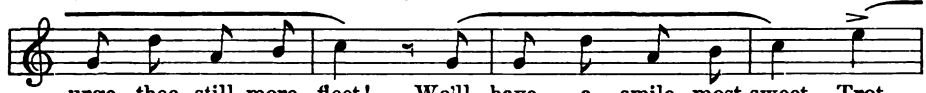
Motives in Sequence.

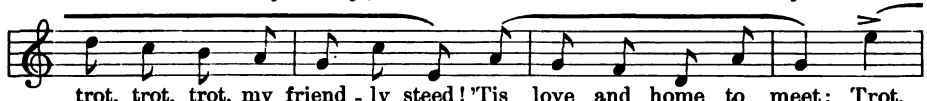
121

122

Exercise 122 progresses upward from Sol to La (measures 1 and 3). Note this before singing.

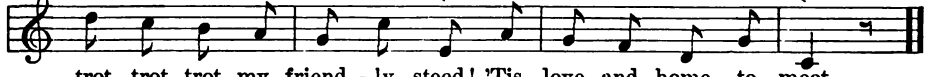
A RIDING SONG.

F. KÜCKEN.

Merrily and moderately loud.

1. A - way now! joy - ful rid - ing, With heart and hope so light; My
2. The trees were past us fly - ing, The moun-tains seem'd to race, My
3. At length a cot - tage shin - ing, 'Mid flow - 'rets came to sight; My
4. Now by the warm hearth smil - ing, There's one, the star of home; With

foam - ing steed now chid - ing, Then cheer - ing his quick flight. Now
heart a - lone seemed dy - ing, All mock'd our wea - ry pace. How
steed, its home di - vin - ing, Sprang cheer - ly on its flight, Now
gen - tle words be - guil - ing, She bids me ne'er to roam, I

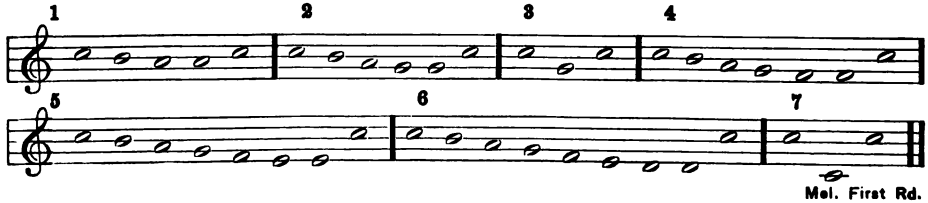


urge thee still more fleet! We'll have a smile most sweet, Trot,
slow the long hours glide! The road is free and wide. Trot,
by the door I see Two bright eyes fixed on me; Trot,
can - not now say "Nay;" Time seems to fleet a - way. Trot,

trot, trot, trot, my friend - ly steed! 'Tis love and home to meet; Trot,
trot, trot, trot, a - way! a - way! We must more fleet - ly ride! Trot,
trot, trot, trot, my own good steed! 'Tis home and rest for thee, Trot,
trot, trot, trot, a - far no more, With love and home I'll stay; Trot,



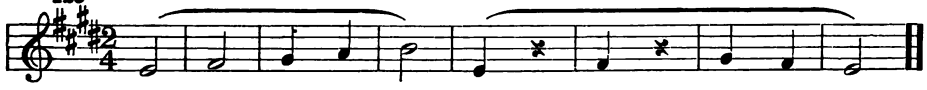
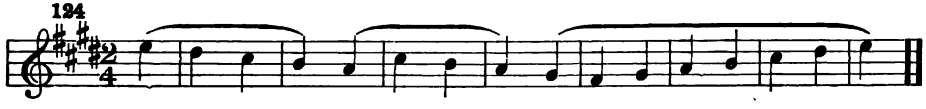
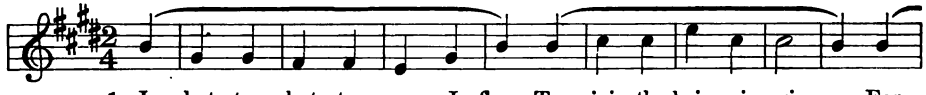
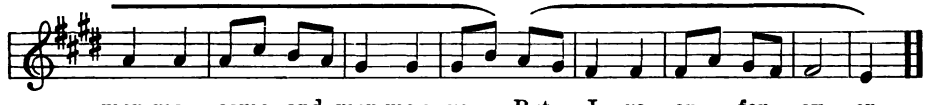
trot, trot, trot, my friend - ly steed! 'Tis love and home to meet.
trot, trot, trot, a - way! a - way! We must more fleet - ly ride!
trot, trot, trot, my own good steed, 'Tis home and rest for thee.
trot, trot, trot a - far no more, With love and home I'll stay.

Dictation.



Mel. First Rd.

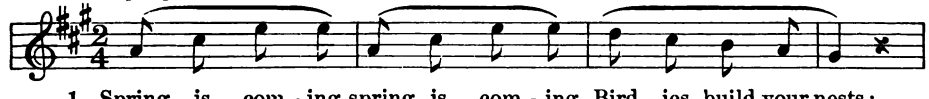
The Rest. (Phrases and Sequences.)

123

124

THE BROOK.

1. I chat - ter, chat - ter as I flow To join the brimming riv - er, For
2. I wind a - bout and in and out, With here a blos-som sail - ing, With

men may come, and men may go, But I go on for ev - er
here and there a lust - y trout, And here and there a gray-ling.

MAY SONG.

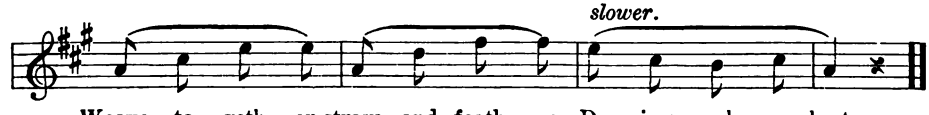
Oxfordshire Song.

Brightly.



1. Spring is com - ing, spring is com - ing, Bird - ies, build your nests;
2. Spring is com - ing, spring is com - ing, Flow'rs are com - ing too;
3. Spring is com - ing, spring is com - ing, All a - round is fair;

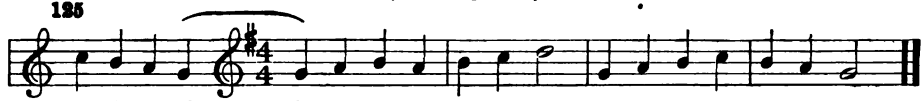
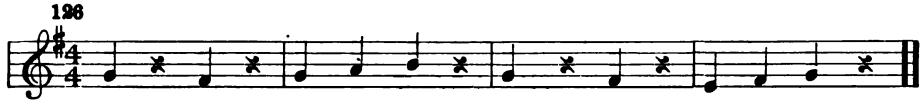
slower.

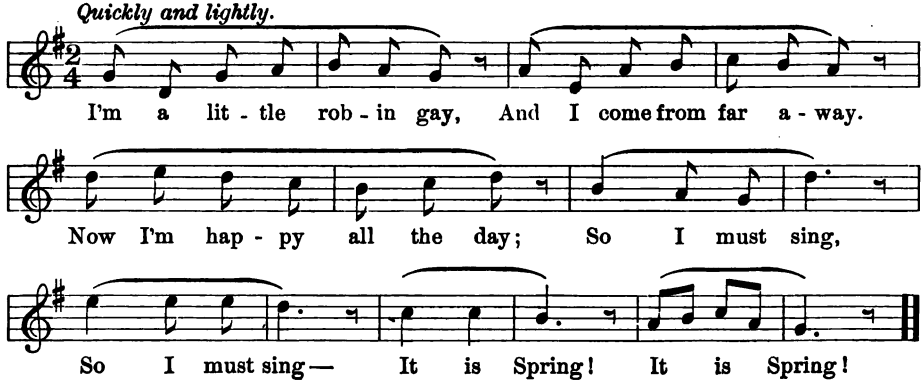


Weave to - geth - er straw and feath - er, Do - ing each your best.
Pan - sies, lil - lies, daf - fo - dil - lies Now are com - ing through.
Shim - mer, quiv - er, is the riv - er, Joy is ev - 'ry-where.

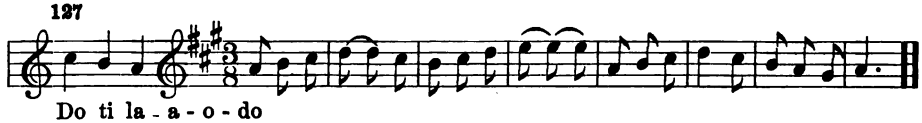
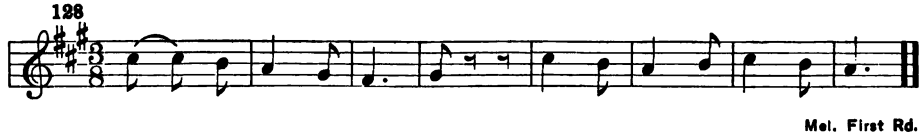
Studies in $\frac{4}{4}$ Meter.

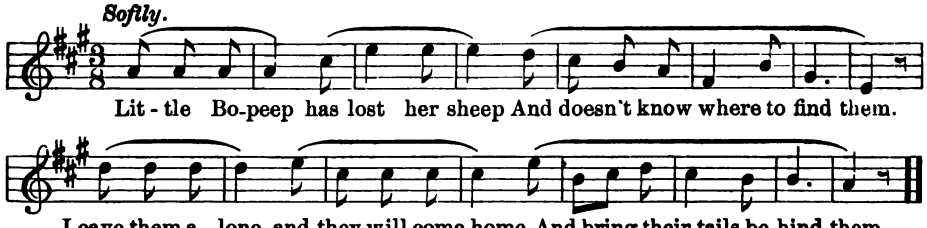
(See page 99.)

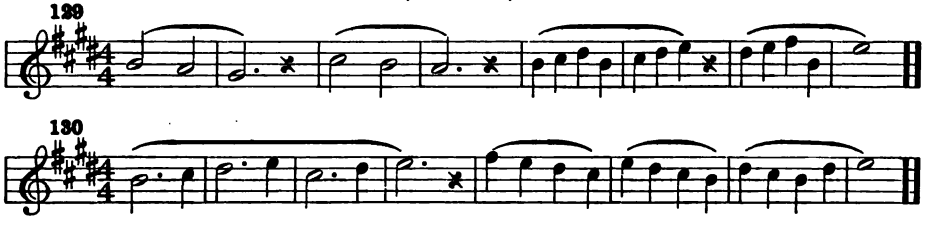
125

126

WHO I AM.

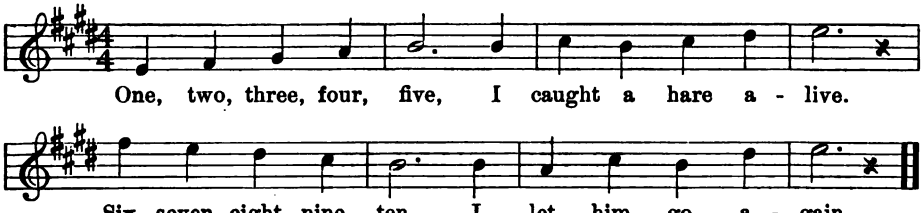

Quickly and lightly.
I'm a lit - tle rob - in gay, And I come from far a - way.
Now I'm hap - py all the day; So I must sing,
So I must sing— It is Spring! It is Spring!

The Period.

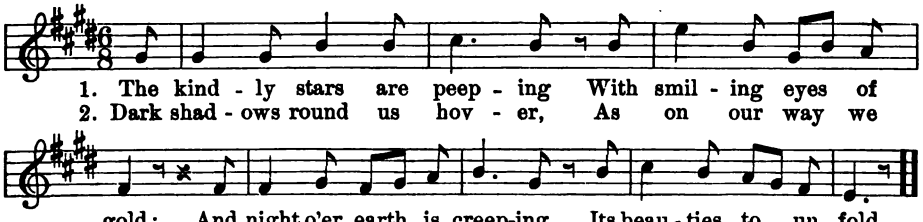
127

128

LITTLE BO-PEEP.


Softly.
Lit - tle Bo-peep has lost her sheep And doesn't know where to find them.
Leave them a - lone and they will come home, And bring their tails be-hind them.

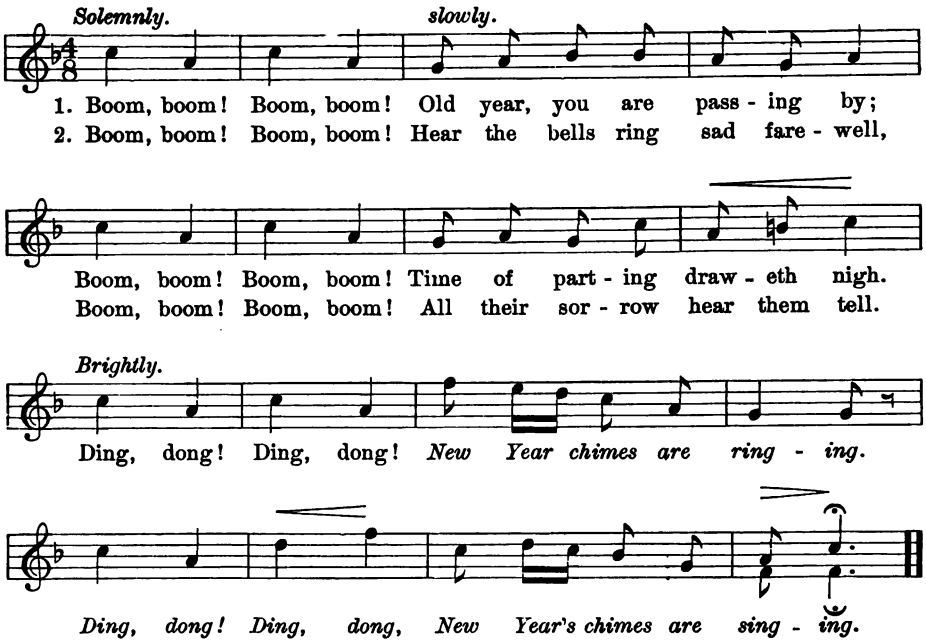
The Motive, Phrase, and Period.

THE HUNTER.

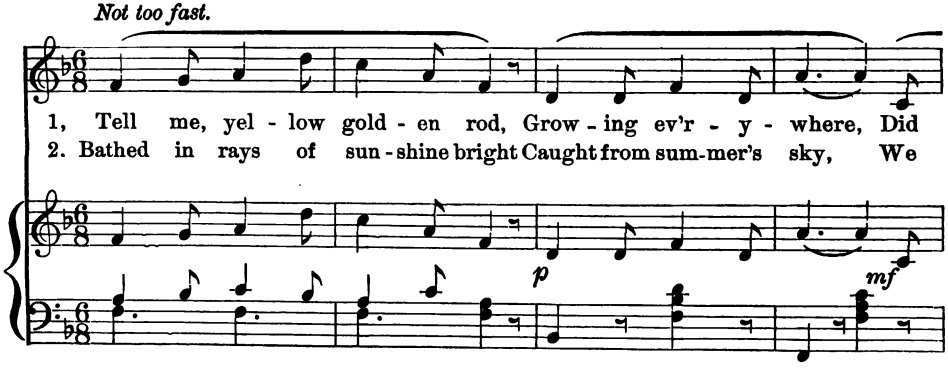
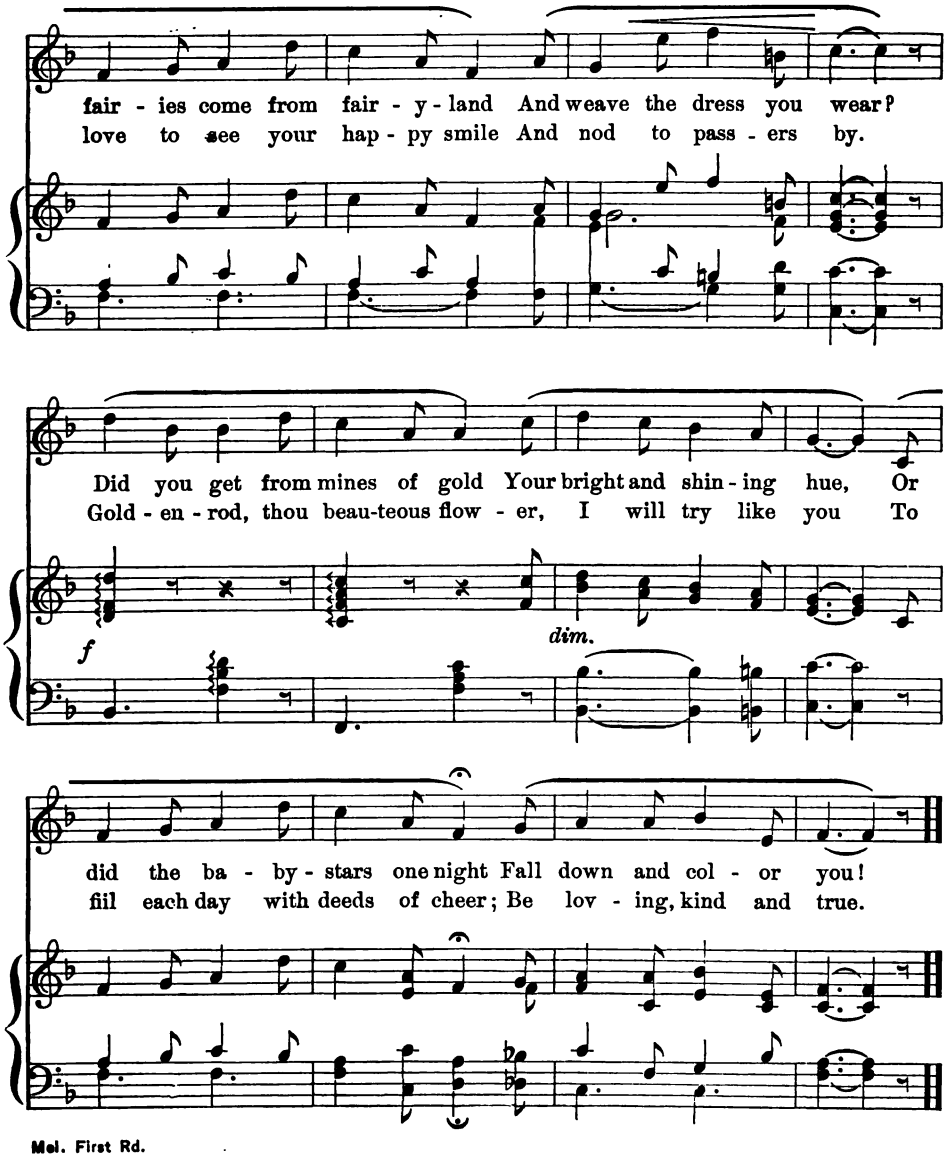


THE STARS.

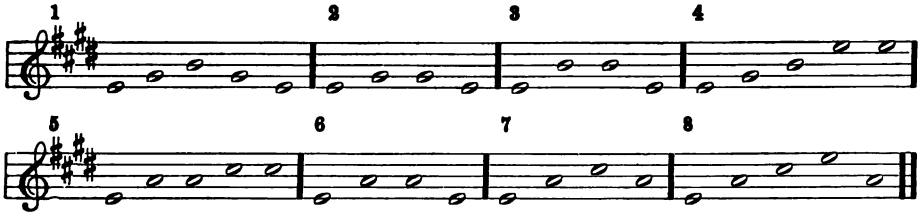

1. The kind - ly stars are peep - ing With smil - ing eyes of
2. Dark shad - ows round us hov - er, As on our way we
gold; And night o'er earth is creep-ing, Its beau - ties to un - fold.
roam; But love will soon dis - cov - er The safe re - treat of home.

OLD YEAR AND NEW.

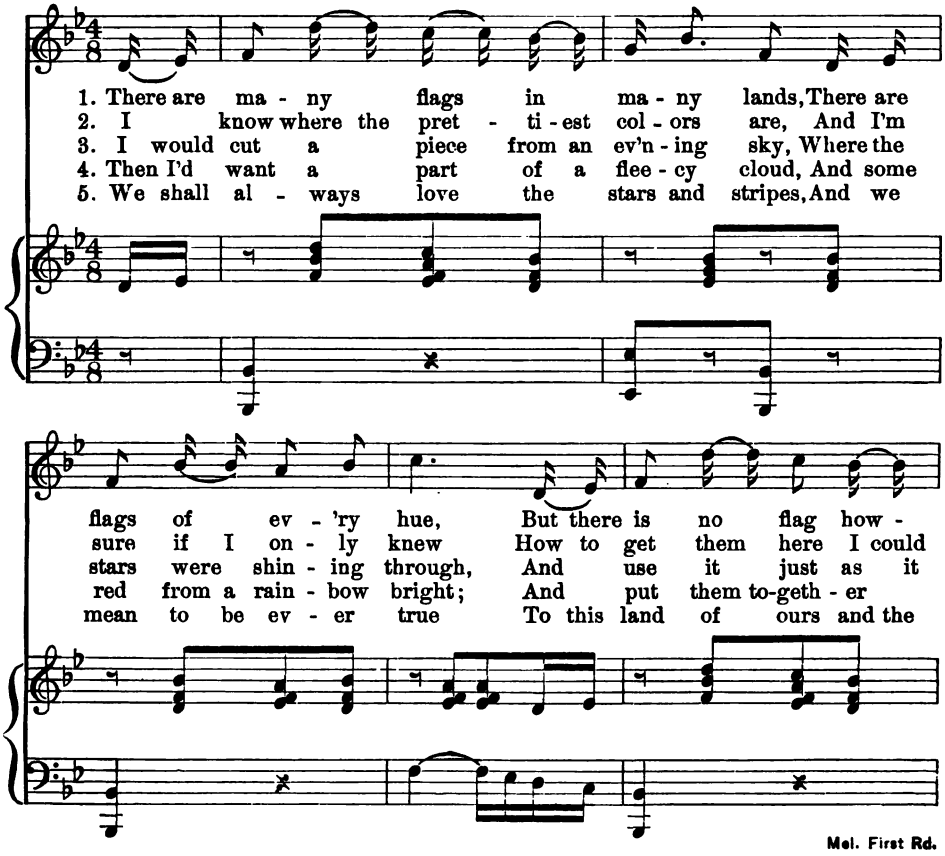

Solemnly.
slowly.
1. Boom, boom! Boom, boom! Old year, you are pass - ing by;
2. Boom, boom! Boom, boom! Hear the bells ring sad fare - well,
Boom, boom! Boom, boom! Time of part - ing draw - eth nigh.
Boom, boom! Boom, boom! All their sor - row hear them tell.
Brightly.
Ding, dong! Ding, dong! New Year chimes are ring - ing.
Ding, dong! Ding, dong, New Year's chimes are sing - ing.

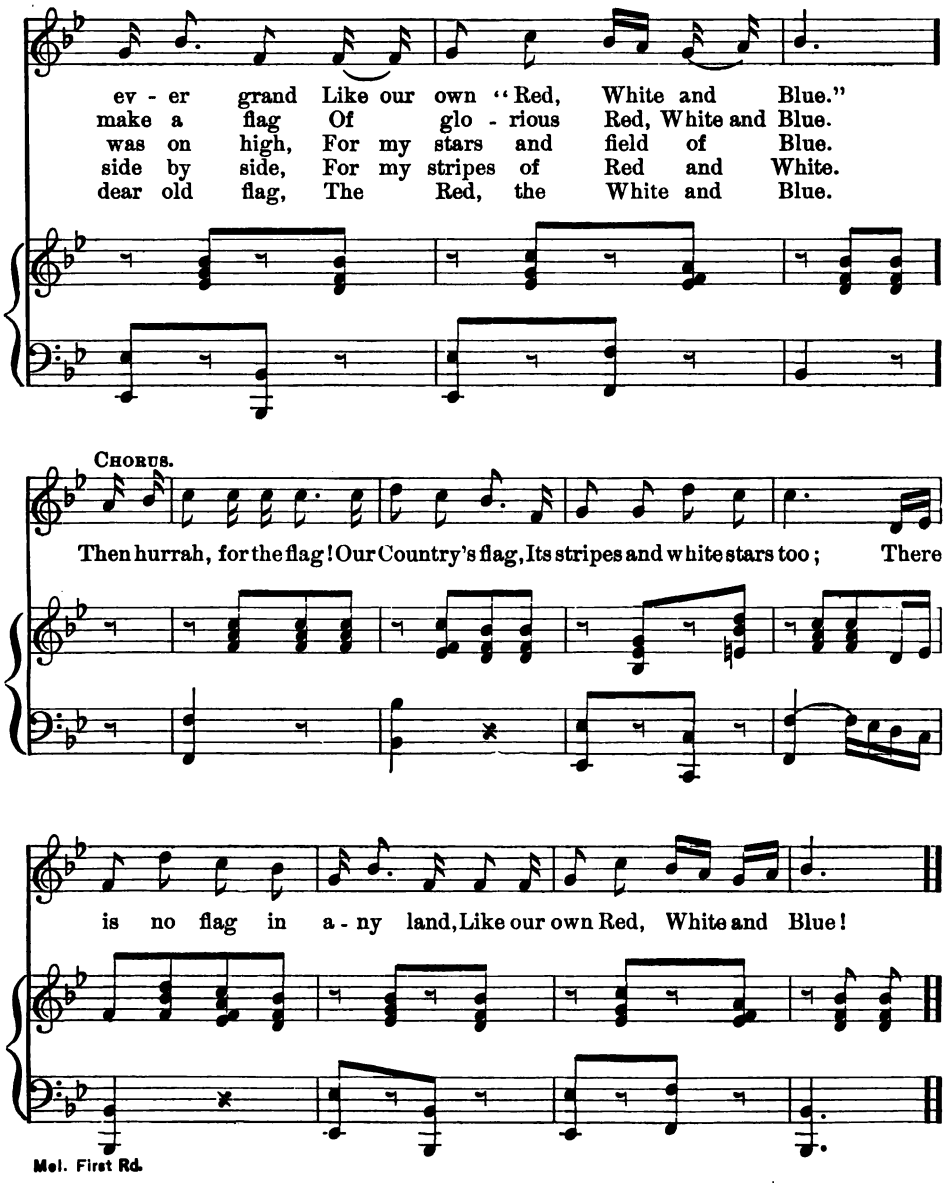
TO THE GOLDEN ROD.

Not too fast.
1, Tell me, yel - low gold - en rod, Grow - ing ev'r - y - where, Did
2. Bathed in rays of sun - shine bright Caught from sum-mer's sky, We
p
mf

fair - ies come from fair - y - land And weave the dress you wear?
love to see your hap - py smile And nod to pass - ers by.
Did you get from mines of gold Your bright and shin - ing hue, Or
Gold - en - rod, thou beau-teous flow - er, I will try like you To
f
dim.
did the ba - by - stars one night Fall down and col - or you!
fill each day with deeds of cheer; Be lov - ing, kind and true.

Dictation.



HURRAH FOR THE FLAG!

MARY H. HOWLISTON.

1. There are ma - ny flags in ma - ny lands, There are
2. I know where the pret - ti - est col - ors are, And I'm
3. I would cut a piece from an ev'n - ing sky, Where the
4. Then I'd want a part of a flee - cy cloud, And some
5. We shall al - ways love the stars and stripes, And we
flags of ev - 'ry hue, But there is no flag how -
sure if I on - ly knew How to get them here I could
stars were shin - ing through, And use it just as it
red from a rain - bow bright; And put them to-geth - er
mean to be ev - er true To this land of ours and the

Mel. First Rd.

ev - er grand Like our own "Red, White and Blue."
make a flag Of glo - rious Red, White and Blue.
was on high, For my stars and field of Blue.
side by side, For my stripes of Red and White.
dear old flag, The Red, the White and Blue.
Chorus.
Then hurrah, for the flag! Our Country's flag, Its stripes and white stars too; There
is no flag in a - ny land, Like our own Red, White and Blue!
Mel. First Rd.

I HAD SUCH A DREAM.

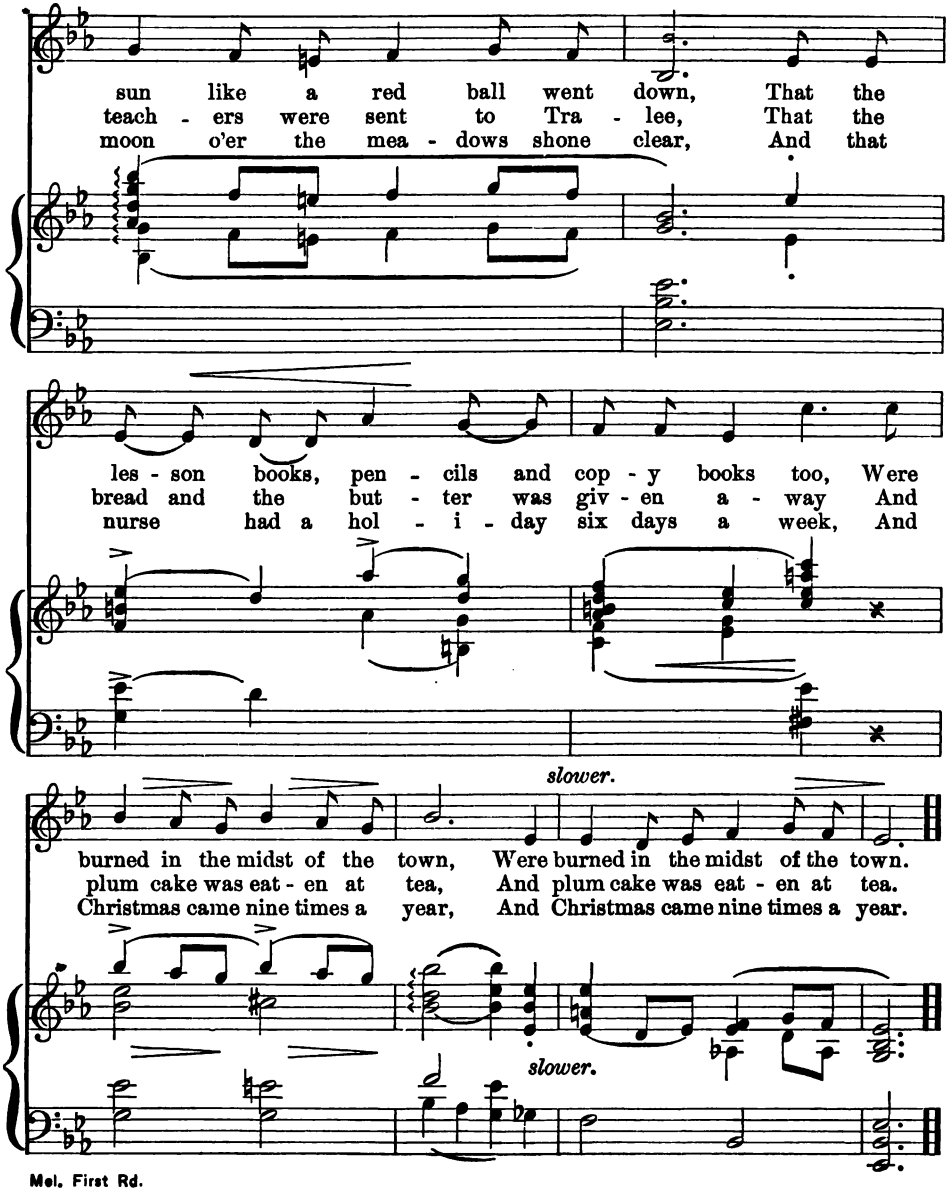
ALISON DENT. GEORGE F. VINCENT.

Dreamily, and with expression.

1. O, I
2. That the
3. O, I

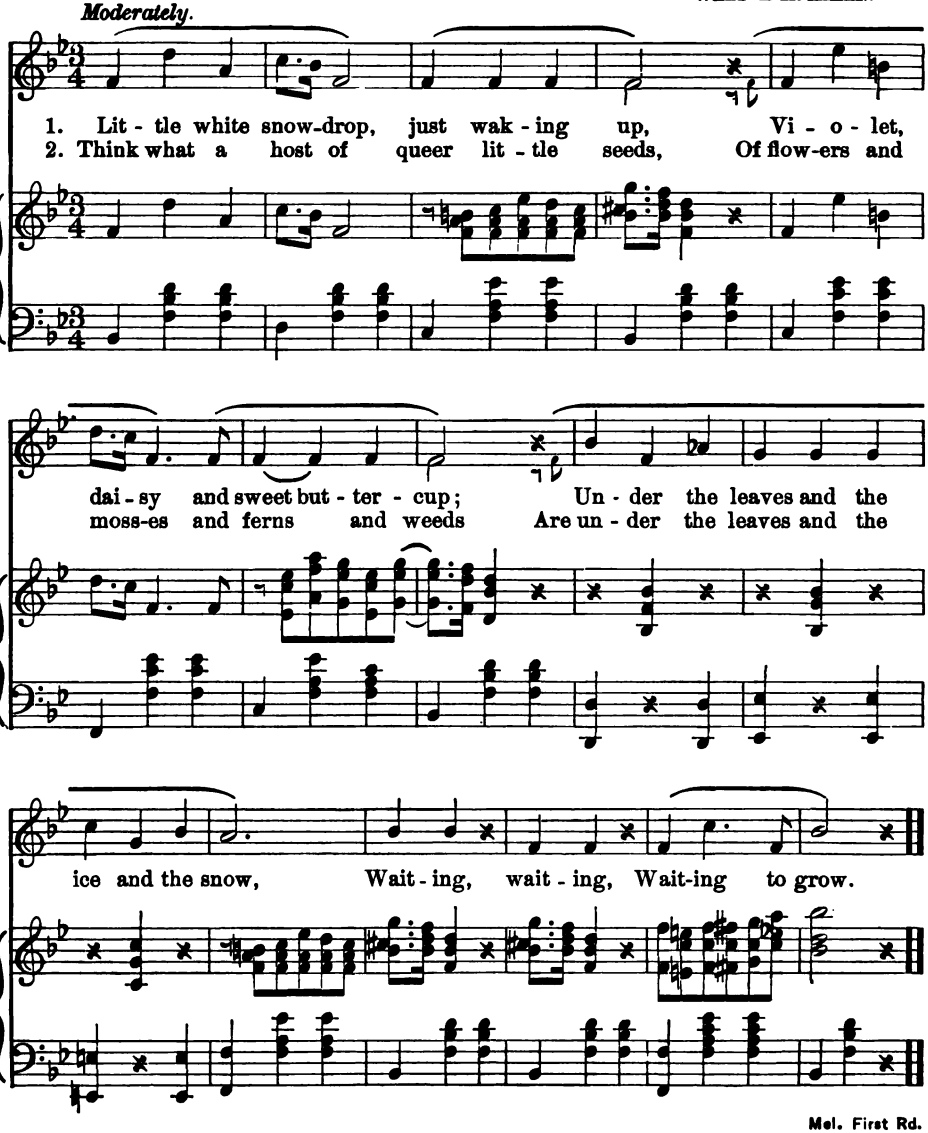
Slow. *rit.*

p *p*

had such a dream when the flow'rs went to sleep, and the
pills and the pow - ders were ban - ished to France, and the
dreamed that we danced with the fair - ies them-selves, when the

sun like a red ball went down, That the
teach - ers were sent to Tra - lee, That the
moon o'er the mea - dows shone clear, And that
les - son books, pen - cils and cop - y books too, Were
bread and the but - ter was giv - en a - way And
nurse had a hol - i - day six days a week, And
slower.
burned in the midst of the town, Were burned in the midst of the town.
plum cake was eat - en at tea, And plum cake was eat - en at tea.
Christmas came nine times a year, And Christmas came nine times a year.
slower.

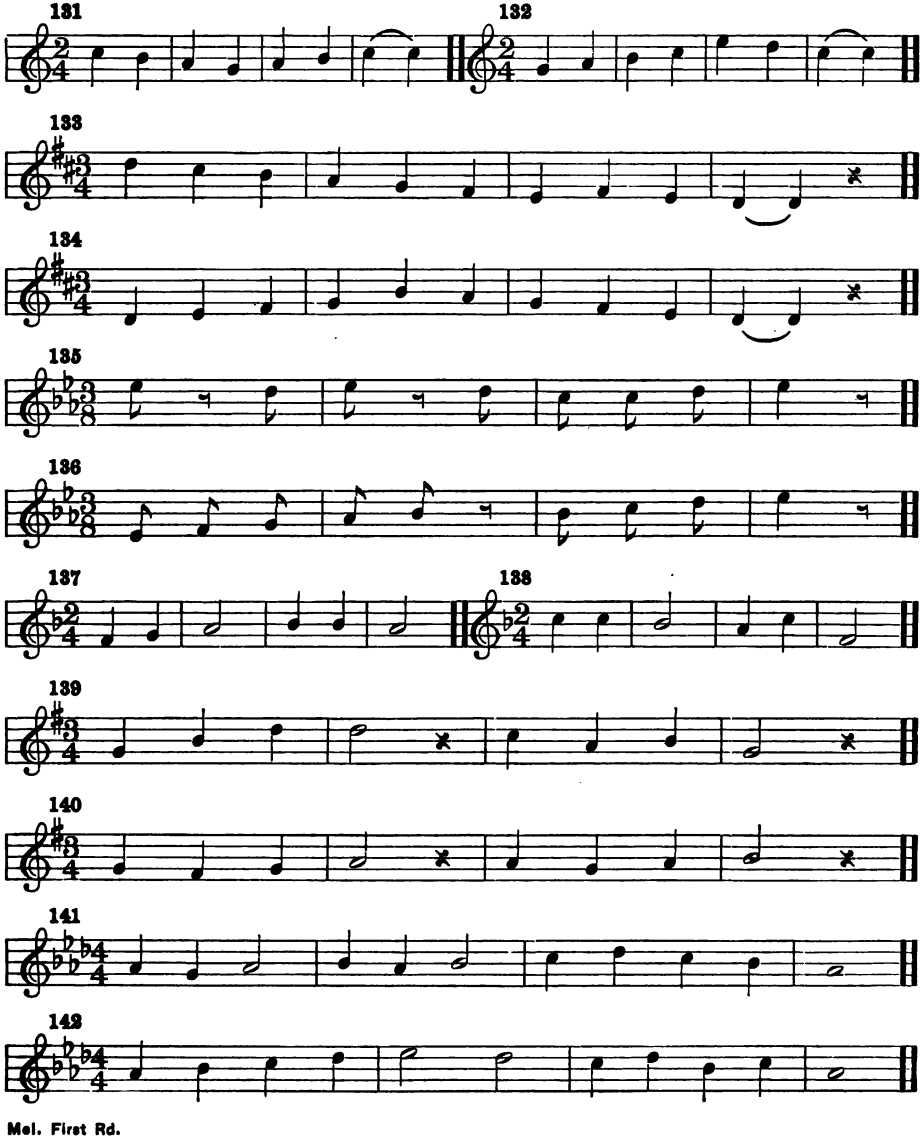
WAITING TO GROW.

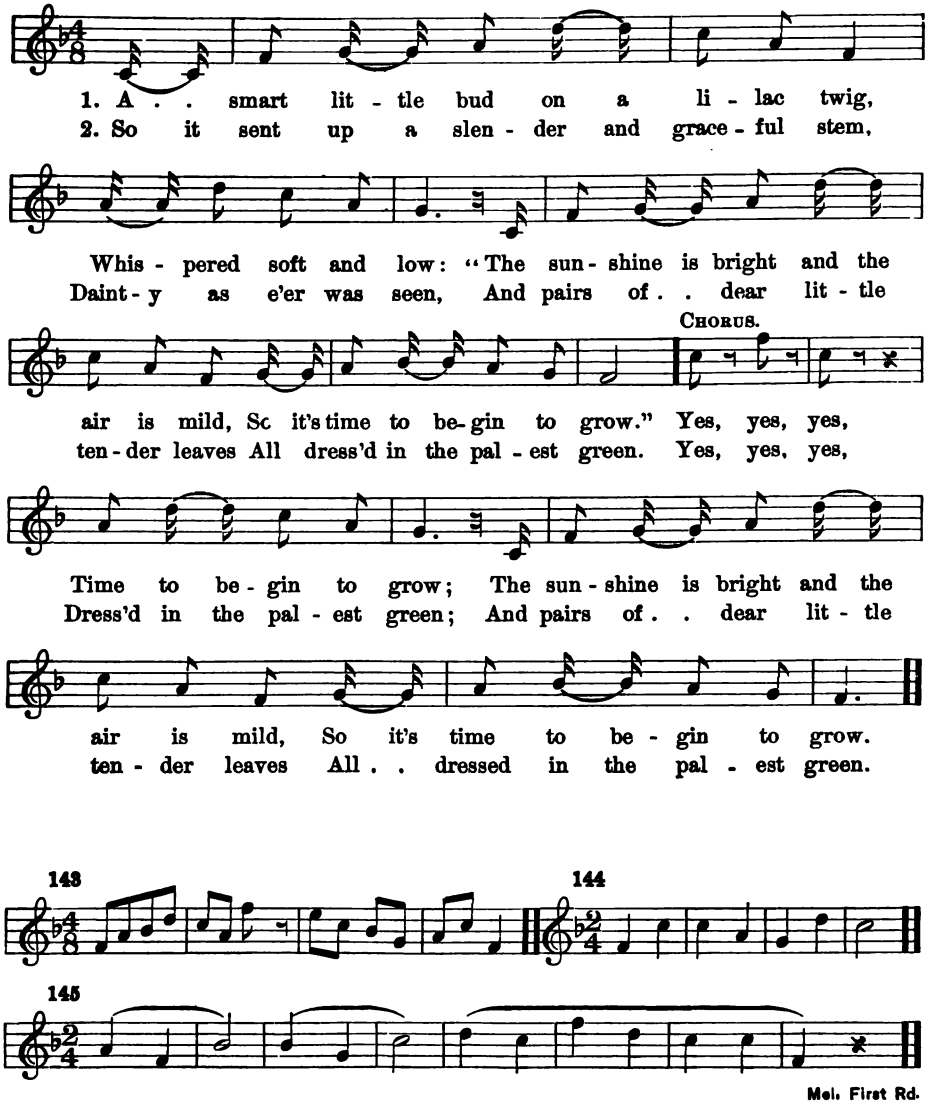
WALTER H. AIKEN.

Moderately.

1. Lit - tle white snow-drop, just wak - ing up, Vi - o - let,
2. Think what a host of queer lit - tle seeds, Of flow-ers and
dai - sy and sweet but - ter - cup; Un - der the leaves and the
moss-es and ferns and weeds Are un - der the leaves and the
ice and the snow, Wait - ing, wait - ing, Wait-ing to grow.

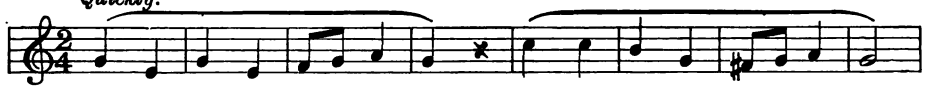
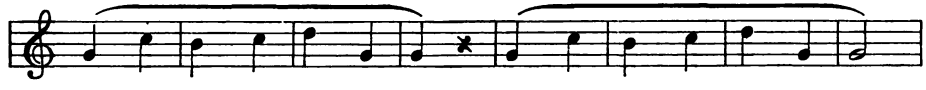
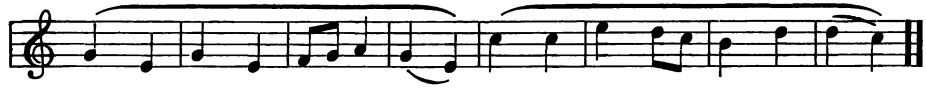
Mel. First Rd.

X.

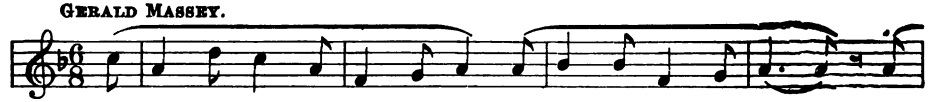
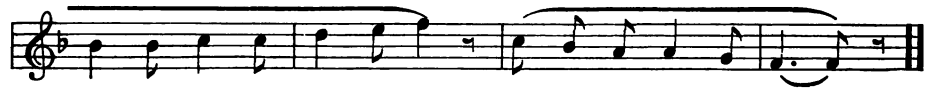
Phrases for Sight Reading.

LITTLE BUD.

MARY H. HOWLISTON.

1. A . . smart lit - tle bud on a li - lac twig,
2. So it sent up a slen - der and grace - ful stem,
Whis - pered soft and low: "The sun - shine is bright and the
Daint - y as e'er was seen, And pairs of . . dear lit - tle
CHORUS.
air is mild, Sc it's time to be - gin to grow." Yes, yes, yes,
ten - der leaves All dress'd in the pal - est green. Yes, yes, yes,
Time to be - gin to grow; The sun - shine is bright and the
Dress'd in the pal - est green; And pairs of . . dear lit - tle
air is mild, So it's time to be - gin to grow.
ten - der leaves All . . dressed in the pal - est green.

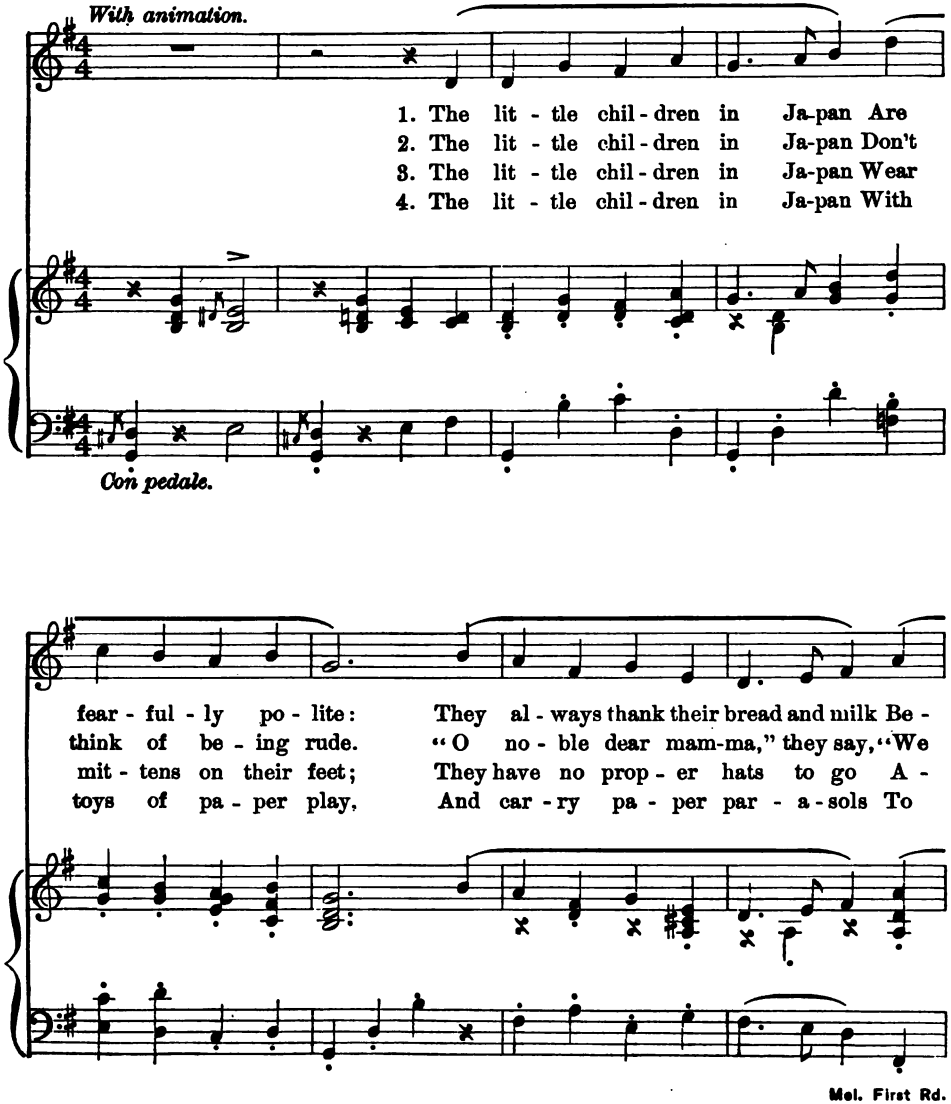
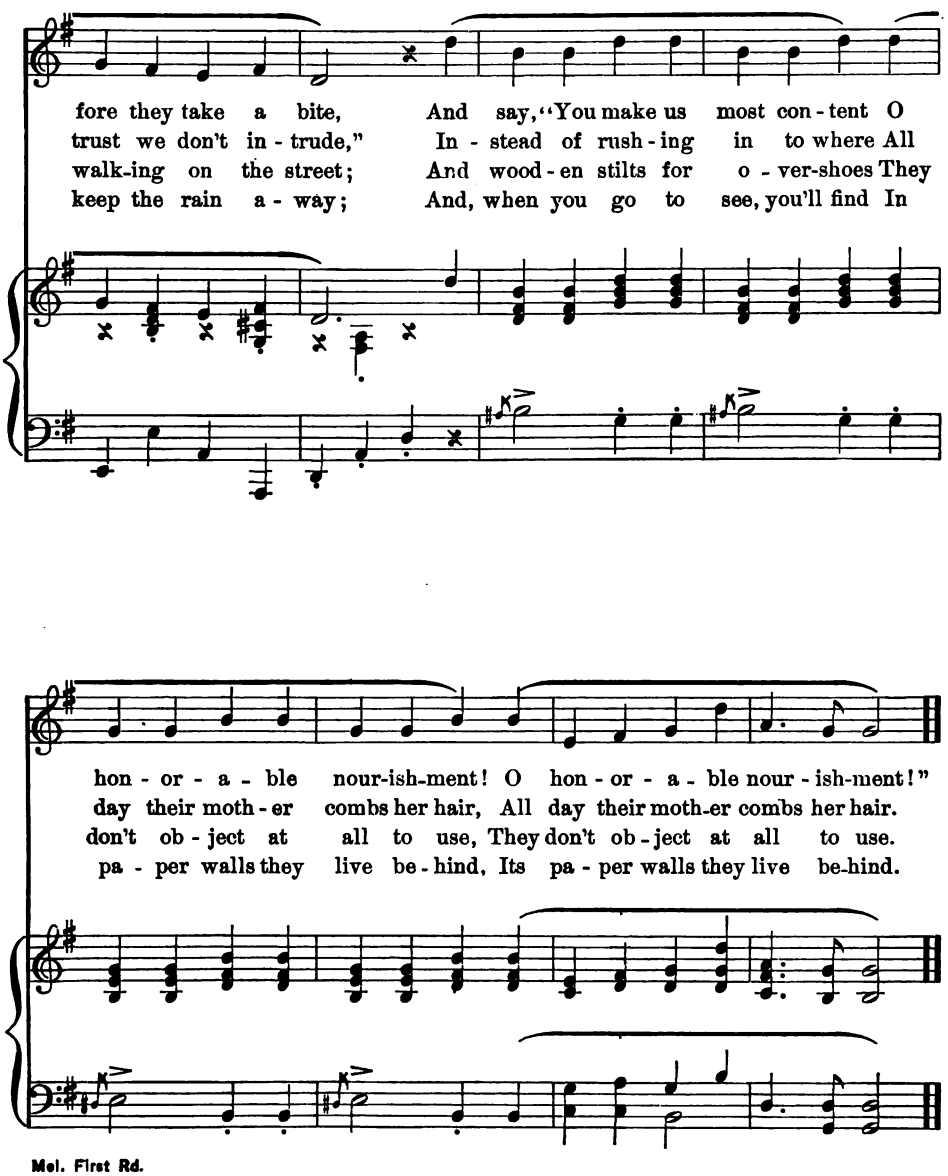
WINKUM.

Quickly. Folksong.

1. Wink-um, Wink-um, shut your eye, Sweet my ba - by, lul - la - by,
2. Chick-ens long have gone to rest, Birds lie snug with - in their nest,

For the dews are fall - ing soft, Lights are flick'r - ing up a - loft,
And my bird - ie soon will be Sleep - ing like a chick - a - dee;

And the head-light's peeping o - ver Yon - der hill - top capp'd with clo - ver.
For with on - ly half a try, . Wink - um, Wink - um shuts her eye. .

GROWING HEAVENWARD.

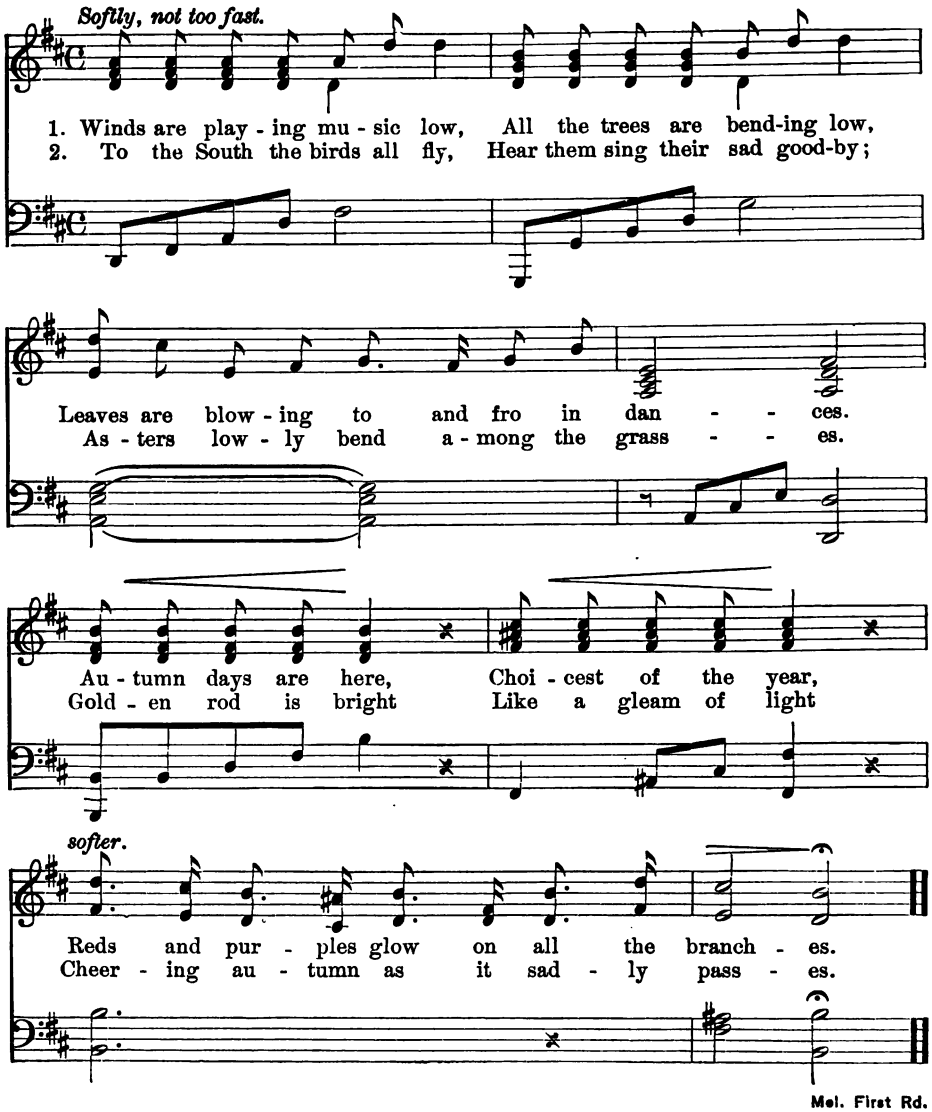
GERALD MASSEY.

1. A lit - tle flow'r so lone - ly grew, So lone - ly was it left . That
2. What could a lit - tle flow - er do In such a lone - ly place But
3. And there's no life so lone and low But strength may still be given From

heav'n looked like an eye of blue Down in the rock - y cleft. .
try to reach that eye of blue And climb to kiss heav'n's face.
nar-rowest lot on earth to grow The straighter up to heav'n.

THE LITTLE CHILDREN IN JAPAN.

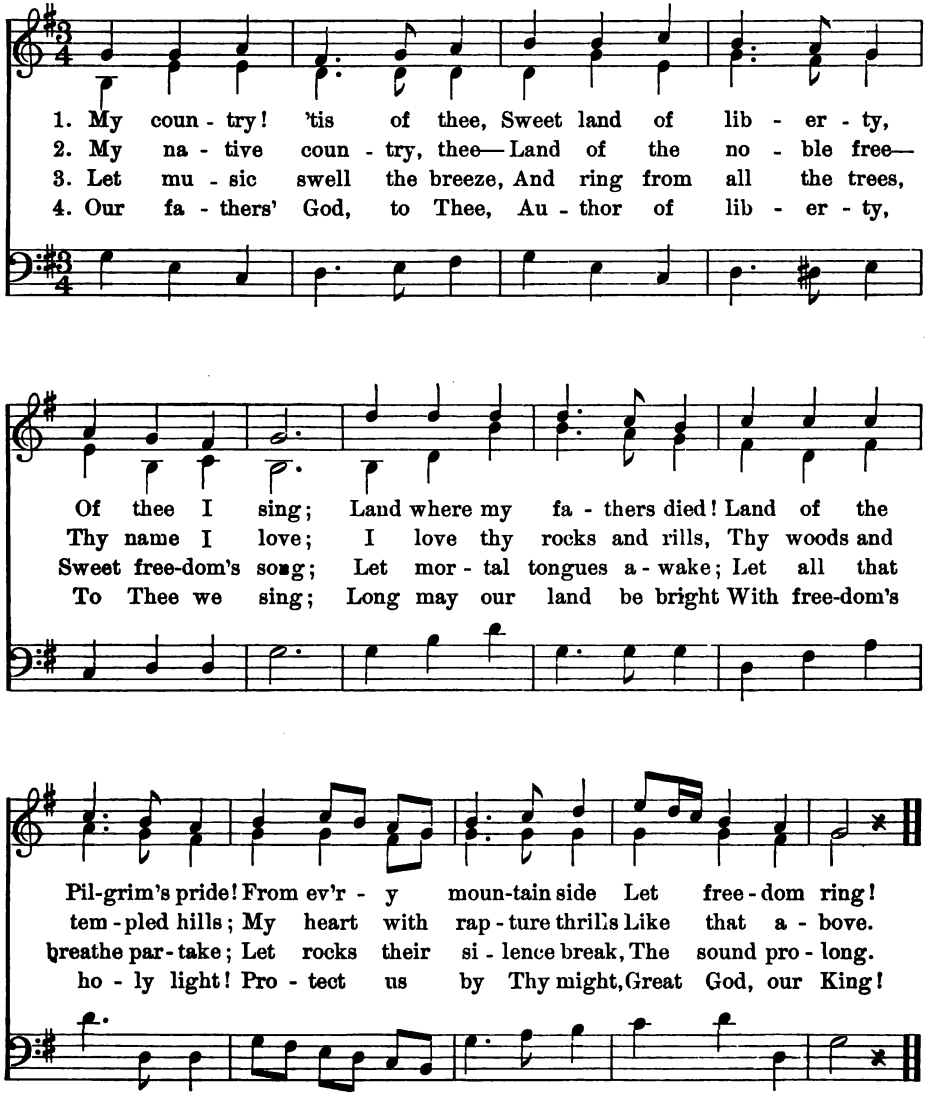
CAROLINE MACCORMACK GRACE WILBUR CONANT.

With animation.
1. The lit - tle chil - dren in Ja-pan Are
2. The lit - tle chil - dren in Ja-pan Don't
3. The lit - tle chil - dren in Ja-pan Wear
4. The lit - tle chil - dren in Ja-pan With
Con pedale.
fear - ful - ly po - lite: They al - ways thank their bread and milk Be -
think of be - ing rude. "O no - ble dear mam-ma," they say, "We
mit - tens on their feet; They have no prop - er hats to go A -
toys of pa - per play, And car - ry pa - per par - a - sols To

fore they take a bite, And say, "You make us most con - tent O
trust we don't in - trude," In - stead of rush - ing in to where All
walk-ing on the street; And wood - en stilts for o - ver-shoes They
keep the rain a - way; And, when you go to see, you'll find In
hon - or - a - ble nour-ish-ment! O hon - or - a - ble nour - ish-ment!"
day their moth - er combs her hair, All day their moth-er combs her hair.
don't ob - ject at all to use, They don't ob - ject at all to use.
pa - per walls they live be - hind, Its pa - per walls they live be-hind.

AUTUMN SONG.

CAROLINE SCHYTTE JENSEN.


Softly, not too fast.
1. Winds are play - ing mu - sic low, All the trees are bend-ing low,
2. To the South the birds all fly, Hear them sing their sad good-by;
Leaves are blow - ing to and fro in dan - - ces.
As - ters low - ly bend a - mong the grass - - es.
Au - tumn days are here, Choi - cest of the year,
Gold - en rod is bright Like a gleam of light
softer.
Reds and pur - ples glow on all the branch - es.
Cheer - ing au - tumn as it sad - ly pass - es.

AMERICA.

S. F. SMITH. HENRY CAREY (?).

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee—Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,
Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's
Pil-grim's pride! From ev'r - y moun-tain side Let free - dom ring!
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par - take; Let rocks their si - lence break, The sound pro - long.
ho - ly light! Pro - tect us by Thy might, Great God, our King!

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